

- RELIQUIAE TENEBRAE - - THRONUS FALSITATIS -

PROJECT ANGELBOOK - VOLUME XII - PART 14

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EZEKIEL REDIK YARBROUGH

Reliquiae Tenebrae – Thronus Falsitatis –
Project AngelBook – Volume XII – Part 14
By Ezekiel Redik Yarbrough (DBM
ECLIPZE)

Liminal Archivist's Note

On the Preservation of Distorted Gnosis and the Dying Digital Veil

There is a strange ache that comes from spending all day in the ruins of spiritual memory.

Fifty books made in one day—an inhuman output—should feel like a triumph. But when the source material is splintered, hostile, and drenched in egoic inversion, what remains is not pride... but hollowness.

This volume, like many in this phase, is not composed of my own words.

It is an act of preservation, not expression.

It is a documentation of liminal knowledge, scraped from a dying web—the final breath of spiritual forums, parapsychology ephemera, early occultist blogs, and yes, even the darker corridors of modern satanic movements.

And herein lies the tension:

Much of what is presented under the name Satanism is a distorted half-truth.

It correctly identifies that Yahweh is not the Most High, and in this way, it mirrors certain Gnostic insights—

but then it derails into ego exaltation, materialism, and psychic hostility. It gets halfway to freedom... and then builds a new prison out of flame and shadow.

And yet—

amidst the mockery, venom, and inversions,

there are real spiritual technologies embedded in the code.

Meditation techniques, psychic development maps, astral awareness, breath control, and ritual frameworks.

Not all of it is corrupted.

Some of it is usable tech.

Some of it may be ancient... wearing a new mask.

So I do not endorse what is preserved here.

But I also refuse to let it vanish into untraceable digital decay.

This is an act of containment as much as curation.

I name this phase liminal, because I know it will not last.

There is only so much of the old internet left to preserve.

Only so much unindexed gnosis hiding behind broken blog links and .org forums that haven't been cached since 2012.

When this phase ends, and I return to creation, I will draw from this tomb of fragments with clarity and discernment.

But for now, I am the one who stands in the gateway—

Archiving the bones, sealing the jars, lighting one gold-lettered candle above a chamber of shadows.

To the reader: proceed with awareness.

This is not scripture.

This is sediment.

It is archived because it is dangerous.

And dangerous knowledge, when preserved with respect, often becomes a mirror for deeper truth.

—Ezekiel Redik Yarbrough

Liminal Phase – Discretio Luminis

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The Necronomicon Anti-FAQ
Each thing evokes its opposite

Kendrick's Nemesis

Reasons are dried gripes

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What is the Necronomicon?
The Sigillum Dei Aemeth

The Necronomicon of Alhazred, (literally: "Book of Dead Names") is not, as is popularly believed, a grimoire, or sorcerer's spell-book. It was conceived as a history, and hence "a book of things now dead and gone". An alternative derivation of the word Necronomicon gives as its meaning "the book of the customs of the dead", but again this is consistent with the book's original conception as a history, not as a work of necromancy.

The author of the book shared with Madame Blavatsky a magpie-like tendency to garner and stitch together fact, rumour, speculation, and complete balderdash, and the result is a vast and almost unreadable compendium of near-nonsense which bears more than a superficial resemblance to Blavatsky's The Secret Doctrine.

In times past the book has been referred to guardedly as Al Azif , and also The Book of the Arab. Azif is a word the Arabs use to refer to nocturnal insects, but it is also a reference to the howling of demons (Djinn). The Necronomicon was written in seven volumes, and runs to over 900 pages in the Latin edition.

Where and when was the Necronomicon written?

The Necronomicon was written in Damascus in 730 A.D. by Abdul Alhazred.

Who was Abdul Alhazred?

Little is known. What we do know about him is largely derived from the small amount of biographical information in the Necronomicon itself. He was born in Sanaa in the Yemen. We know that he travelled widely, from Alexandria to the Punjab, and was well read. He spent many years alone in the uninhabited wilderness to the south of Arabia. He had a flair for languages, and boasts on many occasions of his ability to read and translate manuscripts which defied lesser scholars. His research methodology however smacked more of Nostradamus than Herodotus.

As Nostradamus himself puts it in Quatrains 1 & 2:

"Sitting alone at night in secret study;

it is placed on the brass tripod.

A slight flame comes out of the emptiness

and makes successful that which should

not be believed in vain.

The wand in the hand is placed

in the middle of the tripod's legs.

With water he sprinkles both the hem

of his garment and his foot.

A voice, fear; he trembles in his robes.

Divine splendour; the god sits nearby."

Just as Nostradamus used ceremonial magic to probe the future, so Alhazred used similar techniques (and an incense composed of olibanum, storax, dictamnus, opium and hashish) to clarify the past, and it is this, combined with a lack of references, which has resulted in the Necronomicon being dismissed as largely worthless by historians.

He is often referred to as "the mad Arab" or "the mad Poet", and while he was certainly eccentric by modern standards, there is no evidence to substantiate a claim of madness (other than his chronic inability to sustain a train of thought for more than a few paragraphs before leaping off at a tangent). It is interesting that the word for madness ("majnun") has an older meaning of "djinn possessed", the significance of which will become clear below (see *What are the Old Ones?*). Alhazred is better compared with figures such as the Greek neoplatonist philosopher Proclus (410 - 485 A.D.). Proclus was completely at home in astronomy, mathematics, philosophy, and metaphysics, but was sufficiently well-versed in the magical techniques of theurgy to evoke Hekate to visible appearance. Proclus was also an initiate of Egyptian and Chaldean mystery religions. It is no accident that Alhazred was intimately familiar with the works of Proclus.

What is the printing history of the Necronomicon?

No Arabic manuscript is known to exist. The author Idries Shah carried out a search in the libraries of Deobund in India, Al-Azhar in Egypt, and the Library of the Holy City of Mecca, without success. A Latin translation was made in 1487 (not in the 17th. century as Lovecraft maintains) by a Dominican priest Olaus Wormius. Wormius, a German by birth, was a secretary to the first Grand Inquisitor of the Spanish Inquisition, Tomas de Torquemada, and it is likely that the manuscript of the Necronomicon came into his possession during the persecution of Spanish Moors ("Moriscos") who had been converted to Catholicism under duress and did not exhibit the necessary level of enthusiasm for the doctrines of the Church.

It was an act of sheer folly for Wormius to translate and print the Necronomicon at that time and place. The book must have held an obsessive fascination for the man, because he was finally charged with heresy and burned after sending a copy of the book to Johann Tritheim, Abbot of Spanheim (better known as "Trithemius"). The accompanying letter contained a detailed and blasphemous interpretation of certain passages in the Book of Genesis. Virtually all the copies of Wormius's translation were seized and burned with him, although there is the inevitable suspicion that at least one copy must have found its way into the Vatican Library.

John Dee

Almost one hundred years later, in 1586, a copy of Wormius's Latin translation surfaced in Prague. Dr. John Dee (left), the famous English magician, and his assistant Edward Kelly (below, right) were at the court of the Emperor Rudolph II to discuss plans for making alchemical gold, and Kelly bought the copy from the so-called "Black Rabbi", the Kabbalist and alchemist Jacob Eliezer, who had fled to Prague from Italy after accusations of necromancy. At that time Prague had become a magnet for magicians, alchemists and charlatans of every kind under the patronage of Rudolph, and it is hard to imagine a more likely place in Europe for a copy to surface. Edward Kelly

The Necronomicon appears to have had a marked influence on Kelly, because the

character of his scrying changed, and he produced an extraordinary communication which struck horror into the Dee household. Crowley interpreted this as an abortive first attempt of an extra-human entity to communicate the Thelemic Book of the Law. Kelly left Dee shortly afterwards. Dee translated the Necronomicon into English while warden of Christ's College, Manchester, but contrary to Lovecraft, this translation was never printed - the manuscript passed into the collection of the great collector Elias Ashmole, and hence to the Bodleian Library in Oxford.

Parts of the Necronomicon were translated into Hebrew (probably in 1664) and circulated in manuscript form, accompanied by an extensive commentary by Nathan of Gaza, mystical apologist for the pseudo-messiah Sabbatai Tzevi. This version was titled the Sepher ha-Sha'are ha-Daath, (the Book of the Gates of Knowledge). The story surrounding this version is so unusual that it is treated fully below (see Who was Nathan of Gaza).

There are many modern fakes masquerading as the Necronomicon. They can be recognised by a total lack of imagination or intelligence, qualities Alhazred possessed in abundance.

What is the content of the Necronomicon?

The book is best known for its antediluvian speculations. Alhazred appears to have had access to many sources now lost, and events which are only hinted at in Genesis or the apocryphal Book of Enoch, or disguised as mythology in other sources, are explored in great detail. Alhazred may have used dubious magical techniques to clarify the past, but he also shared with the 5th. century B.C. Greek writers such as Thucydides a critical mind, and a willingness to explore the meanings of mythological and sacred stories. His speculations are remarkably modern, and this may account for his current popularity. He believed that many species besides the human race had inhabited the Earth, and that much knowledge was passed to mankind in encounters with beings from "beyond the spheres" or from "other spheres". He shared with some Neoplatonists the belief that the stars are similar to our sun, and have their own unseen planets with their own lifeforms, but elaborated this belief with a good deal of metaphysical speculation in which these beings were part of a cosmic hierarchy of spiritual evolution. He was also convinced that he had contacted beings he called the "Old Ones" using magical invocations, and warned of terrible powers waiting to return to re-claim the Earth. He interpreted this belief (most surprisingly!) in the light of the Apocalypse of St. John, but reversed the ending so that the Beast triumphs after a great war in which the earth is laid waste.

What are the "Old Ones"?

It is abundantly clear that Alhazred elaborated upon existing traditions of the "Old Ones", and he did not invent these traditions. According to Alhazred, the Old Ones were beings from "beyond the spheres", presumably the spheres of the planets, and in the cosmography of that period this would imply the region of the fixed stars or beyond. They were superhuman and extrahuman. They mated with humans and begat monstrous offspring. They passed forbidden knowledge to humankind. They were

forever seeking a channel into our plane of existence.

This is virtually identical to the Jewish tradition of the Nephilim (the giants of Genesis 6.2 - 6.5). The word literally means "the Fallen Ones" and is derived from the Hebrew verb root naphal, to fall. The story in Genesis is only a fragment of a larger tradition, another piece of which can be found in the apocryphal Book of Enoch. According to this source, a group of angels sent to watch over the Earth saw the daughters of men and lusted after them. Unwilling to act individually, they swore an oath and bound themselves together, and two hundred of these "Watchers" descended to earth and took themselves wives. Their wives bore giant offspring. The giants turned against nature and began to "sin against birds and beasts and reptiles and fish, and to devour one another's flesh, and drink the blood". The fallen angels taught how to make weapons of war, and jewellery, and cosmetics, and enchantments, and astrology, and other secrets.

These separate legends are elaborated in later Jewish sources such as the Talmud, which make it clear that Enoch and Genesis refer to the same tradition. The great flood of Genesis was a direct response to the evil caused by humankind's commerce with fallen angels. The fallen angels were cast out and bound:

"And I proceeded to where things were chaotic. And I saw something horrible: I saw neither a heaven above nor a firmly founded earth, but a place chaotic and horrible. And there I saw seven stars of the heaven bound together in it, like great mountains, and burning with fire. Then I said: 'For what sin have they been bound, and on what account have they been cast in hither?' Then said Uriel, one of the holy angels who was with me, and was chief over them and said: 'Enoch, why dost thou ask, and why art thou eager for the truth? These are the number of the stars of heaven which have transgressed the commandment of the Lord, and are bound here till ten thousand years, the time entailed by their sins, are consummated.'"

Arab traditions hold that the Jinn or Djinn were a race of superhuman beings which existed before the creation of humankind. The Djinn were created from fire. Some traditions make them a lesser race than human beings, but folk-tales invariably endowed them with unlimited magical powers, and the Djinn survive to this day as the genies of the Arabian Nights and Disney's Aladdin. Islam has subordinated the Djinn to the Koran, and like elves and fairies they have lost their dark and extremely sinister qualities with the passage of time. In Alhazred's time the older and darker traditions of the Djinn were still current, and Arab magicians ("muqarribun") would attempt to gain forbidden knowledge and power through commerce with the Djinn.

How are the "Old Ones" Evoked?

It is now generally agreed by occult scholars that the Enochian system of Dee and Kelly was directly inspired by those sections of the Necronomicon which deal with Alhazred's techniques for evoking the Old Ones. It must be remembered that the Necronomicon was primarily intended as a history, and while it provides some practical details and formulae, it is hardly a step-by-step beginner's guide to summoning praetor-human

intelligences. Dee and Kelly had to fill in many details themselves, so their system is a hybrid of ideas taken from the Necronomicon and techniques of their own invention. There seems little doubt that the Sigillum Dei Aemeth (above), the Enochian language, and the Enochian Calls or Keys are authentic borrowings, and we must doubt Dee's claim that Kelly received them from the archangel Uriel. Bulwer Lytton, who studied Dee's manuscript of the Necronomicon in the last century, asserts bluntly that they were transcribed directly from the book, and if they were received from Uriel, then it was Alhazred who did the receiving!.

The very name of their system, "Enochian", is a clue, if there were no other, that it was inspired by the age-old traditions recorded in the Book of Enoch, and it was Dee and Kelly's intention to contact the Nephilim, or Great Old Ones. The manuscript of the Book of Enoch was lost until the late 17th. century, and Dee would have had access to only the few fragments quoted in other manuscripts, so the name of their system would be somewhat enigmatic if we did not know that they had access to Alhazred's compilation of legends concerning the Fall and the end of the world. There is no doubt that Alhazred would have had access to the Book of Enoch, as it was current throughout the Middle East in the ninth century.

Another clue can be found in the Call of the Thirty Aethyrs, the nineteenth of the Enochian Calls. Aleister Crowley called this Call "the original curse on the Creation". It is uttered as if by God, and is an appalling (and immensely literate [1]) curse on the world, humankind, and all its creatures, ending, "And why? It repenteth me that I have made Man."

This is identical to the sentiment of Genesis 6.6 where it states "And it repented the Lord that he had made man on the earth, and it grieved him at his heart". This verse immediately follows the verses which describe the evil done by the Nephilim and the resulting sinfulness of the world, and it is followed by God's decision to wipe out all the life on earth with a great flood. Aleister Crowley, using his immense knowledge of the Bible, recognised the Call of the Thirty Aethyrs for what it was: God's curse on the Nephilim and the evil they had caused. It was this curse which cast them out of the earth and consigned them to the Abyss.

It is difficult to underrate this clue. To summarise: the key or gate to exploring the thirty Aethyrs is a Call in the Enochian language, said by Dee to be the language of the angels, and this Call is the curse by which the Nephilim were assigned to the Abyss in the first place. This is consistent with an age-old practice for controlling demonic power: whatever means have been used to subordinate an entity in the past can be used by the magician as a method of control. This formula is used in almost every mediaeval grimoire. In some cases the magician is quite explicit in naming precisely those occasions where the entity has been controlled by means of a formula. The entry into the thirty Aethyrs begins with a divine curse because it is a means to assert control over the entities it evokes: the Nephilim. The Fallen Ones. The Great Old Ones. This establishes beyond any doubt that the Enochian system of Dee and Kelly was identical

in spirit, and almost certainly in practice, to the system of Alhazred as described in the Necronomicon.

Crowley knew. One of his most important pieces of magical work (recorded in *The Vision and the Voice*) was his attempt to penetrate the Aethyrs using the Enochian Calls. He did this while crossing the North African desert in the company of the poet Victor Neuberg. Why the desert? Crowley says he had "no special magical object" in going there, and he "just happened" to have the Enochian Calls in his rucksack. He is dissembling. He chose the desert for this work because he had had difficulty in entering into the 28th. Aethyr during his initial investigations in Mexico, and wanted to reproduce Alhazred's praxis as closely as possible. Alhazred carried out his more significant investigations while wandering in the Rub al Khali, a vast and empty desert wasteland in the south of Arabia - the remoteness from other human beings helped to shift his consciousness into the utterly alien perspectives of the Aethyrs. Crowley had read Alhazred's account (see below) and it was in his nature to attempt to emulate people he particularly respected and admired - he spent a good part of his life trying to outdo the exploits of Richard Burton, the explorer, adventurer, writer, linguist and field researcher into obscure oriental sexual practices.

Why is the Necronomicon connected with Norse mythology?

The apocalyptic nature of Norse myth, and detailed comparisons between Ragnarok and events prophesised by Alhazred, have caused a number of commentators to speculate whether there might be a connection, however unlikely this must seem at first sight. Recent research has revealed a bizarre and completely unexpected link.

In Norse myth the gods of the earth and humankind, the Aesir and Vanas, exist against a backdrop of older, hostile powers, represented by the frost and fire giants who dwelled to the north and south of the Great Abyss Ginnunga-gap, and also by Loki (fire) and his monstrous offspring. At Ragnarok, the twilight of the gods, these old powers return once more and lock in mortal combat. Most deadly of these adversaries is Surtur and the fire giants of Muspelheim, who complete the destruction of the world.

This is essentially Alhazred's prophecy of the return of the Old Ones. This is Crowley's prophecy of the Aeon of Horus, the god of conquering fire. The fire giants of Muspelheim are none other than the Djinn, and it is even plausible that Surtur is a corruption of Surturiel. Uriel, the angel set to watch over the Nephilim, is named after the Hebrew word for fire. Like Surtur, he carries a fiery sword.

Uriel comes up again and again in connection with the Necronomicon. While ostensibly one of the mighty archangels of the Presence of God, there is a shadow side which surfaces from time to time and one wonders whether he guards the Nephilim or commands them. This could reflect our ambivalence towards fire, but it could also be that angels and Old Ones are the flip sides of the same coin.

These links between Alhazred's Necronomicon and the myth of Ragnarok, frail though

they may seem, are no longer believed to be a coincidence, and the story of how the Necronomicon arrived in Iceland is quite remarkable. The story begins in the town of Harran in northern Mesopotamia.

The town of Harran was remarkable in that while the rest of the region was conquered by the Arabs in 633-643 A.D. and converted to Islam, the Harranians did not. They continued to practice paganism and worshipped the moon and the seven planets. Even more remarkable was the fact that they possessed large numbers of hermetic and neoplatonic documents, and when they were eventually pressed (in A.D. 830) to name a prophet "approved" by the Koran, they named Hermes Trimegistus and his teacher Agathos Daemon. Many Harranians moved to Baghdad where they maintained a distinct community and were known as Sabians. Their familiarity with Greek gave them access to a wide range of literature, and many became famous in areas such as philosophy, logic, astronomy, mathematics and medicine. Alhazred speaks of the Sabians and describes them as being "famous for lore and knowledge of things long gone". It is highly probable he studied with them. It was a learned community that had managed to maintain direct links with the paganism, philosophy and secret traditions of both the Arab and Greek worlds long after they had been proscribed elsewhere.

The Sabians survived as a distinct community up to the 11th. century, but the forces of Islamic orthodoxy increased to the point where we hear nothing of them after about the year 1050. It was about that time (Norse sources imply a date of 1041 or 1042) that a large body of documents arrived in Byzantium and came into the hands of Michael Psellus, the famous historian, neoplatonist and demonologist. The bulk of the documents formed what has now come to be known as the Corpus Hermeticum, but there were other documents, including a Syriac copy of *Al Azif*, which Psellus promptly translated into Greek. There seems little doubt that a prominent Sabian must have moved from Baghdad to Byzantium in a search for a more tolerant atmosphere. Whether he found it is unclear!

The 11th. century was what the Chinese call "interesting times". Duke William of Normandy invaded England and killed King Harold Godwinson. King Harold Godwinson's daughter married Prince Vladimir Monomakh of Kiev (whose own mother was the daughter of Constantine IX Monomachus of Byzantium). The Russians, assisted by large numbers of Scandinavians, invaded Byzantium in 1043, an event witnessed by Michael Psellus himself standing at the side of the Emperor. Harald Hadrada ("the Ruthless"), who later became king of Norway, joined the Byzantine army with a large following of northmen ("Varanger"), campaigned widely, and ripped out the eyes of the Byzantine emperor Michael Calophates in 1042. King Harald Hadrada of Norway invaded England in 1066 and was killed by King Harold Godwinson ... who was killed by Duke William at the Battle of Hastings. There are few soap operas to compare with these pan-European goings-on. So much for the Dark Ages.

The popular image of Vikings in furry jerkins and horned helmets is inaccurate. They were among the best equipped and most experienced heavy infantry available at that

time. Their trade routes spanned thousands of miles, from North America, to Greenland, Britain and Ireland, the entire Atlantic coast of Europe, and through Russia to Byzantium. They were employed in significant numbers as bodyguards (Varanger) to the Byzantine emperors. Most Varanger spoke fluent Greek. The exact year in which Harald went to Byzantium is unclear due to a minor mismatch between Norse and Byzantine sources, but the account in the Heimskringla claims he served the Empress Zoe the Great sometime around 1030-40. The description of their arrival in longships is spell-binding:

"Iron shielded vessels

Flaunted colourful rigging.

The great prince saw ahead

The copper roofs of Byzantium;

His swan-breasted ships swept

Towards the tall-towered city."

It was the custom in those days that when the Emperor died, the Varanger were permitted to plunder the palace and anything they laid hands on, they could keep. These were turbulent and violent times (with the Empress Zoe strangling husbands in the bath) and Harald took part in three such plunders. According to the chronicle he amassed great wealth.

Harald had two close companions, Halldor Snorrason and Ulf Ospaksson. Halldor was blunt, imperturbable and dour to the point of rudeness, the son of Snorri the Priest, a leading Icelandic chieftain. Ulf was extremely shrewd and well-spoken and eventually married Harald's sister-in-law, becoming a Marshall of Norway. He was an incorrigible schemer, a keen poet, fluent in Greek, and he like to spend time with Psellus, partly to discuss Greek poetry, but mainly to keep a finger on the pulse of Byzantine palace politics. He watched Psellus translating *Al Azif*, discussed its contents, and in the confusion of a palace plunder arranged for a number of Psellus's manuscripts to be "removed". Fortunately Psellus still had the original Syriac version, otherwise the *Necronomicon* would have been lost to history.

At this point we must conjecture. We do not know how Halldor obtained *Al Azif*. We know that Ulf and Halldor returned to Norway with Harald, and Halldor went back to Iceland, taking with him the story of Harald's adventure and a great deal besides. We know this because Halldor's descendent was Snorri Sturluson (1179 - 1241), the most famous figure in Icelandic literature and the author not only of the Heimskringla and many other important works but author of the Prose Edda and the source for almost all of our surviving knowledge of Norse myth. It is known that Sturluson had a large

quantity of material available for his historic researches, and we can now be reasonably certain that elements from the Necronomicon were mingled with traditional Norse myth in Sturluson's description of Ragnarok.

What happened to the purloined manuscript of Michael Psellus? Good question ...

Why did the novelist H.P. Lovecraft claim to have invented the Necronomicon? The answer to this interesting question lies in two people: the poet and magician Aleister Crowley, and a Brooklyn milliner called Sonia Greene. There is no question that Crowley read Dee's translation of the Necronomicon in the Bodleian, probably while researching Dee's papers; too many passages in Crowley's "Book of the Law" read like a transcription of passages in that translation. Either that, or Crowley, who claimed to remember his life as Edward Kelly in a previous incarnation, remembered it from his previous life!

Why doesn't Crowley mention the Necronomicon in his works? He was surprisingly reticent about his real sources. There is a strong suspicion that '777', which Crowley claimed to have written, was largely plagiarised from Allan Bennet's notes. His spiritual debt to Nietzsche, which in an unguarded moment Crowley refers to as "almost an avatar of Thoth, the god of wisdom" is studiously ignored; likewise the influence of Richard Burton's "Kasidah" on his doctrine of True Will.

I suspect that the Necronomicon became an embarrassment to Crowley when he realised the extent to which he had unconsciously incorporated passages from the Necronomicon into "The Book of the Law".

In 1918 Crowley was in New York. As always, he was trying to establish his literary reputation, and was contributing to The International and Vanity Fair. Sonia Greene was an energetic and ambitious Jewish emigre with literary ambitions, and she had joined a dinner and lecture club called "Walker's Sunrise Club" (?!); it was there that she first encountered Crowley, who had been invited to give a talk on modern poetry.

It was a good match. In a letter to Norman Mudd, Crowley describes his ideal woman as

"... rather tall, muscular and plump, vivacious, ambitious, energetic, passionate, age from thirty to thirty five, probably a Jewess, not unlikely a singer or actress addicted to such amusements. She is to be 'fashionable', perhaps a shade loud or vulgar. Very rich of course."

Sonia was not an actress or singer, but qualified in other respects. She was earning what, for that time, was an enormous sum of money as a designer and seller of woman's hats. She was variously described as "Junoesque", "a woman of great charm and personal magnetism", "genuinely glamorous with powerful feminine allure", "one of the most beautiful women I have ever met", and "a learned but eccentric human phonograph". In 1918 she was thirty-five years old and a divorcee with an adolescent

daughter. Crowley did not waste time as far as women were concerned; they met on an irregular basis for some months.

In 1921 Sonia Greene met the novelist H.P. Lovecraft, and in that same year Lovecraft published the first novel where he mentions Abdul Alhazred ("The Nameless City"). In 1922 he first mention the Necronomicon ("The Hound"). On March 3rd. 1924, H.P. Lovecraft and Sonia Greene married.

We do not know what Crowley told Sonia Greene, and we do not know what Sonia told Lovecraft. However, consider the following quotation from "The Call of Cthulhu" [1926]:

"That cult would never die until the stars came right again [precession of the Equinoxes?], and the secret priests would take Cthulhu from His tomb to revive His subjects and resume His rule of earth. The time would be easy to know, for then mankind would have become as the Great Old Ones; free and wild, and beyond good and evil, with laws and morals thrown aside and all men shouting and killing and revelling in joy. Then the liberated Old Ones would teach them new ways to shout and kill and revel and enjoy themselves, and all earth would flame with a holocaust of ecstasy and freedom."

It may be brief, it may be mangled, but it has the undeniable ring of Crowley's "Book of the Law". It is easy to imagine a situation where Sonia and Lovecraft are laughing and talking in a firelit room about a new story, and Sonia introduces some ideas based on what Crowley had told her; she wouldn't even have to mention Crowley, just enough of the ideas to spark Lovecraft's imagination. There is no evidence that Lovecraft ever saw the Necronomicon, or even knew that the book existed; his Necronomicon is remarkably close to the spirit of the original, but the details are pure invention, as one would expect. There is no Yog-Sothoth or Azathoth or Nyarlathotep in the original, but there is an Aiwarz...

Who was Nathan of Gaza?

Nathan of Gaza precipitated one of the most profound events in the history of Judaism. In 1665, while only 21 or 22 years old, he proclaimed that Sabbatai Tzevi was the Messiah. In itself this would not have been extraordinary, as there had been other messianic claimants in the past, but due to the extraordinary personalities of Nathan and Sabbatai Tzevi, the news of the Messiah's coming spread like wildfire all over Europe. The repercussions of this event lasted for centuries. Judaism would never be the same.

Nathan was born in Jerusalem in 1643 or 1644. He married the daughter of a wealthy merchant in Gaza and moved there. He was a brilliant student of Torah and Talmud, and took up the study of Kabbalah in 1664. The atmosphere at that time was charged with the expectation of the coming of the Messiah. The brilliant and charismatic Kabbalist Isaac Luria had hinted that the process of restoration was near to completion, and the time of the redemption and the Messiah was nigh. One of the key attributes of Luria's Kabbalah was the belief that, due to a primordial catastrophe during the creation of the

universe, the souls of human beings had become immersed in a grossly material world which was nigh to the realm of the Klippoth. The Klippoth were the source of evil. The word means a husk or shell, and the implication is that the Klippoth were the husks or shells of materiality which ensnare the spirit.

Luria's Kabbalah was based on very old traditions. One such tradition was that God created several worlds before this one, but they were unbalanced, unstable, and disintegrated. The 3rd. century Rabbi Abbahu wrote "God made many worlds and destroyed them until he made the present universe". This was combined with the Biblical legend of the Kings of Edom which were but are no more, to produce a highly elaborate myth concerning the creation of the universe. The quality that Kabbalists call Din, or judgement, is that quality which separates one thing from another. The Klippoth represent an extreme embodiment of this quality. The creation of the universe was essentially a process of definition and separation, and hence an expression of Din, but the powers of Din were too concentrated for a viable universe and had to be separated out for a second, viable creation to take place. These concentrated shards of the original creation, pure Din, fell into the abyss. Unfortunately some sparks of light fell with them, so that the Klippoth were more than just empty shells. They had life. Not much life, but enough. Human sinfulness reinforces the Klippoth because it transfers some of our life to them. If I am selfish, for example, I am creating a separation between myself and another, so the Klippoth are reinforced by my selfishness.

The need to free the sparks of light from the Klippoth was one of the dominant themes of Kabbalah. It was believed that living according to the commandments of the Torah and combining this with mystical insight, concentration, and intention, could help to free the trapped sparks, but living sinfully was a sure way of strengthening the Klippoths' hold. In later developments the Klippoth were regarded as primordial, demonic powers with seven kings, reflecting the seven destroyed worlds of the original creation.

The Klippoth held a strong fascination for Nathan of Gaza. Sabbatai Tzevi appears to have been a manic-depressive. In his manic states he had the most extraordinary force of personality, and there are many reports of his face literally shining like the sun. In his ecstatic states he would do things which no pious Jew would do. Nathan wrote a document entitled Treatise on the Dragons (the dragons being the Klippoth) which was an attempt to mythologise Tzevi's behaviour, explaining it in terms of the Messiah's need to descend into the world of the Klippoth to redeem the remaining sparks (just as Christ is depicted harrowing Hell, and Orpheus descends into the Underworld to rescue his love). The mythic credentials of the Treatise on the Dragons are impeccable.

Before the publication of the Treatise, Nathan circulated a curious document, the Sepher ha-Sha'are ha-Daath. He described this as a commentary on two chapters of the Book of the Alhazred, an ancient history of the world. The title means "the Book of the Gates of Knowledge". The word for knowledge, da'ath, has a technical meaning. When the Bible was translated into Greek, the word da'ath was translated as gnosis. Da'ath has a very peculiar status in Kabbalah, being a kind of non-existent, a nothingness. In modern

Hermetic Kabbalah it is sometimes represented a hole or gate into an abyss of consciousness. Crowley's experiments with the Call of the Thirty Aethyrs led him into this abyss.

Da'ath has a dual aspect; on one hand it is our knowledge of the world of appearance, the body of facts which constitute our beliefs and prop up the illusion of identity and ego and separateness. On the other hand it is revelation, objective knowledge, what is often referred to as gnosis. The transition between the knowledge of the world of appearance and revelation entails the experience of the abyss, the abolition of the sense of ego, the negation of identity. From within the abyss any identity is possible. It is chaos, unformed. It contains, as it were, the seeds of identity. It is from this point that an infinity of gates open, each one a gateway to a mode of being. These are what Nathan is referring to as the "Gates of Knowledge".

Nathan's purpose appears to have been to develop a methodology for a systematic exploration of the realms of the Klippoth, as part of his mission to redeem the sparks, using some of Alhazred's techniques. It is an extraordinary development of Alhazred's work, identifying the Klippoth with the primordial Old Ones. It has a modern counterpart in Kenneth Grant's *Nightside of Eden*.

Nathan developed a huge following and for many years Judaism was riven with charges of heresy. Many prominent Rabbis and community leaders sided with Nathan, and it took most of a century for the drama to unwind. Eventually the Sabbatean movement went underground, and while it is a certainty that a copy of the *Sepher ha-Sha'are ha-Daath* exists in a private library somewhere, no one is admitting that they have it.

Where can the *Necronomicon* be found?

Nowhere with certainty, is the short and simple answer, and once more we must suspect Crowley in having a hand in this. In 1912 Crowley met Theodor Reuss, the head of the German *Ordo Templi Orientis* (O.T.O), and worked within that order for several years, until in 1922 Reuss resigned as head in Crowley's favour. Thus we have Crowley working in close contact for 10 years with the leader of a German masonic group. In the years from 1933-38 the few known copies of the *Necronomicon* simply disappeared; someone in the German government of Adolf Hitler took an interest in obscure occult literature and began to obtain copies by fair means or foul.

Dee's translation disappeared from the Bodleian following a break-in in the spring of 1934. The British Museum suffered several abortive burglaries, and the Wormius edition was deleted from the catalogue and removed to an underground repository in a converted slate mine in Wales (where the Crown Jewels were stored during the 1939-45 war). Other libraries lost their copies, and today there is no library with a genuine catalogue entry for the *Necronomicon*. The current whereabouts of copies of the *Necronomicon* is unknown, but there is a story of a large wartime cache of occult and magical documents in the mountainous Osterhorn area near Salzburg - this may be connected with the recurring story of a copy bound in the skin of concentration camp

victims.

In Conclusion

One thing which struck me very forcefully while researching this document was that the Necronomicon was not a book out of time and out of place. Alhazred did not compose it in a vacuum. Extraordinary though its content is, it is little more than an extrapolation of existing knowledge. Many writers have followed similar lines, though not to such extremes. If we were to marry Blavatsky's Secret Doctrine to Grant's Nightside of Eden, and ask Nathan of Gaza to edit the result, then we would have something similar in spirit if not in content to Alhazred's magnum opus.

Perhaps we expect too much from the book. It is, after all, only a book. No real book, however esoteric, can fill the shoes of a mystery, and it is the mystery that people aspire to. The mystery of the creation. The mystery of good and evil. The mystery of life and death. The mystery of things long gone. We know that the universe is immense beyond any power of imagining. What is out there? What has happened? What alien powers impinge on us?

The ancients asked these questions. They were not afraid to weave myths and they were not afraid to imagine. We do it too, but our Star Treks and Babylon Fives reassure us that the universe is a safe and comfortable place where everyone speaks English and goes to Living with Diversity classes.

The Necronomicon succeeds not because of its content, but because of the existential terror induced by its existence. It doesn't reassure. It doesn't tell us the universe is a safe, cozy place. It tells us we are just a speck of dust in a vast and alien cosmos, and lots of strange things are going on out there. Look in any current astronomy or astrophysics textbook.

You know it's true.

Other Links

The Dan Clore Necronomicon Page. In Dan's own words, "Everything You Never Wanted To Know About The Necronomicon (Al Azif) Of The Mad Arab Abdul Alhazred But Weren't Afraid Enough To Know Better Than To Ask!"

The Necronomicon Files. What is olieribos? These are the guys who know, but they make you attend the Necronomicon 101 Foundation course before telling you.

Dr. John Dee, the Necronomicon & the Cleansing of the World - A Gnostic Trail. By Colin Low. Fact is a good deal stranger than fiction. See also The Necronomicon and Ontological Pressure.

The Church of the Great Abyss, the chao-sumerian gnostic sect of that eccentric Abbess of the Abyss, Miranda Raven. Very fishy indeed.

[1] Crowley writes: "[the Keys] contain passages of sustained sublimity that Shakespeare, Milton and the Bible do not surpass". I agree. There is a great deal of repetition, but some passages are simply superb. To echo Crowley, if Kelly was a

charlatan, he was a literary genius of the calibre of Isaiah.

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1991-1995

This anti-F.A.Q. was compiled using information obtained from The Book of the Arab, by
Justin Geoffry, Starry Wisdom Press, 1979

I owe an immense debt to Parker Ryan for his research on Arab magical practices.

Colin Low has never read the Necronomicon, never seen the Necronomicon, and has
no information as to where a copy may be found.

<http://www.geocities.com/SoHo/9879/necpage.htm>

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About this capture

The Dan Clore

Necronomicon Page:

Everything You Never

Wanted To Know About

The Necronomicon (Al Azif)

Of The Mad Arab Abdul Alhazred

But Weren't Afraid Enough

To Know Better Than To Ask!

Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn.

The snug relationship between occult fantasy and the actual
practice of the occult is well established in history.

Writers such as H.P. Lovecraft and Edgar Rice Burroughs,

progenitor of the Tarzan and Jane tales,

were practicing occultists.

-- Carl Raschke, Painted Black.

Contents:

More Forbidden Knowledge to come soon -- Expect Great Revelations....

"The Lurker on the Threshold of Interpretation: Hoax Necronomicons and Paratextual
Noise" Scholarly essay by Dan Clore.

"History of the Necronomicon", by H.P. Lovecraft. Corrected text with commentary.

The Names Necronomicon and Al Azif: where they came from, what they mean.

Alleged Quotations from the Necronomicon; collected from sundry sources.

Other Alleged Contents of the Necronomicon; collected from sundry sources.

Fake Necronomicons. Nothing is true....

A Necronomicon Glossary. Information on various pertinent subjects.

Colin Low's Necronomicon (Anti-)FAQ. With commentary by Dan Clore.

Kevin Erwin Chua's Necronomicon FAQ. With commentary by Dan Clore.

Liber Grimoiris. Occultist essay by Frater Nigris. Without commentary by Dan Clore.

"The Necronomicon" Rare short story by Lovecraft circle member Vernon Shea.

The Horrible Truth. UseNet posts and private e-mail messages that set the record straight on the Book of Hell.

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Peruse the musty pages of the GuestBook of Dead Names.

Guestbook by Lpage

black-out ribbonblack-out ribbon"Where there is authority, there is no freedom."

-- Prince Peter Kropotkin.

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About this capture

Dr. John Dee, the Necronomicon & the Cleansing of the World -

A Gnostic Trail

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The Necronomicon is the rarest and most terrible of the magical grimoires. According to New England horror writer Howard Philip Lovecraft, the Necronomicon was

"Composed by Abdul Al-Hazred, a mad poet of Sanaa, in Yemen, who is said to have flourished during the period of the Ommiade caliphs, circa 700 A.D. He visited the ruins of Babylon and the subterranean secrets of Memphis and spent ten years alone in the great southern desert of Arabia - the Roba al Khaliyah, or "Empty Space" of the ancients and "Dahma" or "Crimson" desert of the modern Arabs, which is held to be inhabited by protective evil spirits and monsters of death. Of this desert many strange and unbelievable marvels are told by those who pretend to have penetrated it. In his last years, Al-Hazred dwelt in Damascus, where the Necronomicon (Al Azif) was written, and of his final death or disappearance (738 A.D.) many terrible and conflicting things are told." (Lovecraft)

In his history of the Necronomicon, Lovecraft adds that it was translated into English by Dr. John Dee. This manuscript was never published and survives only in rare and often incomplete copies. The fabulous Necronomicon (in freehand copies of the vernacular Dee translation) features in a number of Lovecraft's better tales, such as The Dunwich Horror.

Despite many attempts to show that the Necronomicon is nothing more than Lovecraft's literary invention, a group of prominent authors and occultists claimed to provide

confirmation of part of Lovecraft's claim. In 1978 a book researched by David Langford and Robert Turner claimed that Alhazred's Necronomicon had been preserved by Alkindi in his treatise *The Book of the Essence of the Soul*. In his introduction to Turner and Langford's book, Colin Wilson, the occult writer and author of the classic study of intellectual alienation *The Outsider*, details Lovecraft's family history. He notes that Dr. Stanislaus Hinterstoisser, president of the Salzburg Institute for the Study of Magic and Occult Phenomena, claimed that Lovecraft's father was an Egyptian Freemason and that Lovecraft's father had had access to the Necronomicon. (In point of fact, Lovecraft's father was a travelling salesman who died a syphilitic while Lovecraft was young, and is almost certainly being confused with Lovecraft's bibliophile maternal grandfather). Co-author Robert Turner, after extensive work on John Dee's manuscripts held in the British Museum, showed that Alkindi's lost work had been preserved by John Dee in an enciphered form called the *Liber Logaeth*.

This is not an implausible suggestion. Dee was a passionate collector of books, and owned one of the largest libraries in Europe. He was familiar with ciphers and travelled widely on the continent of Europe, to the extent that at least one biographer has suggested he was a 16th. century James Bond acting on behalf of Queen Elizabeth I and her ministers. It is known that one of the foremost works on occultism and encipherment of the period, the *Steganographia* of the Abbot Trithemius, was copied by Dee in longhand over a period of days in an intense burst of activity. An engraved portrait of Edward Kelly, Dee's partner and scribe in the angelic revelations, is shown holding a open volume with the name "Trithemius" on the page. The *Liber Logaeth* does exist (Sloane 3189????), and is a combination of an incomprehensible angelic language (which Kelly understood only while in trance) and a series of letters composed into a series of 49 by 49 squares.

As if this was not enough, another mysterious cipher manuscript has also been connected with Dee, the baffling Voynich manuscript. Despite many attempts to decipher this manuscript, it still remains unbroken. This enigmatic text has also been linked with Lovecraft's Necronomicon. On the basis of its diagrams all we know is that it might be a herbal. It could be a cipher manuscript that Dee records as having purchased in Prague. All else is conjecture.

The claim that Lovecraft's relatives were Masonic initiates is not substantiated by what we know of his family. An alternative explanation (promoted by the author in an extended moment of wickedness), that Lovecraft's wife Sonia Greene associated with the notorious occultist and poet Aleister Crowley during his residence in New York in 1918 is completely plausible and consistent with both their characters, but entirely untrue.

One of the participants in the Langford-Turner spoof (Colin Wilson) has admitted in print that it is a spoof. It is a good spoof however. The best spoofs work because they are founded on truth, and the untruths are so deeply embedded one needs to be an expert to winkle them out. It was a technique H. P. Lovecraft understood well, and he used it

extensively to add verisimilitude to his fiction. Dr. John Dee is a pivotal figure in renaissance theurgical magic, and the system he developed not only survives to this day, it is one of the most active areas of modern magic. Using Dee as a link in the history of the Necronomicon was an inspired move by Lovecraft.

There is a second connection between Dee and Lovecraft's mythos, and it is much more subtle - and in some ways more bizarre - than any spoof. This second link between Dee and the Necronomicon has grown out of a 20th. century, quasi-gnostic myth surrounding the entity Chronozon (using Aleister Crowley's spelling). Chronozon is a demonic entity that occurs in the transcript of a lost book that John Dee received through the mediumship of a scryer called Edward Kelley, from non-human entities who claimed to be angels. Fragments from this book, The Book of Enoch, are scattered throughout his angelic conversations and recorded in Dee's diaries of the angelic communications.

Chronozon is mentioned only once in John Dee's diaries, during a communication from the angels concerning the expulsion of Adam from the garden of Eden:

"But Coronzon (for so is the name of that mighty devil), envying man's felicity, and perceiving that the substance of man's lesser part was frail and unperfect in respect to his purer essence, began to assail man and so prevailed. By offending so, man became accursed in the sight of God, and so lost both the garden of Felicity and the judgement of his understanding, but not utterly the favour of God. But he was driven forth (as your scriptures record) unto the earth which was covered with brambles. ... But in the same instant when Adam was expelled, the Lord gave unto the world her time, and placed over her Angelic Keepers, Watchmen and Princes." (James p.1)

In this context C(h)ronzon is identical with the Serpent of Genesis, and with the rebellious angel Samael in Jewish midrashic and kabbalistic legend. We can equate Chronozon with the Devil, but I must emphasise this is not the Devil of Christian myth; this is the Devil from myths that predate Christianity. In one of the earliest kabbalistic works, The Bahir, it is Samael that rebels against God and tempts Adam through the agency of the serpent:

"[Samael] said: 'How can we cause him to sin and be exiled from before God.' He descended with all his host, and sought a suitable companion on Earth. He finally found the serpent, which looked like a camel, and he rode on it." (Bahir p.81)

After tempting Eve

"[God] took the three of them, and decreed upon them a sentence of nine curses and death. He then cast the wicked Samael and his group from their holy place in heaven. He cut off the feet of the serpent and cursed it more than all the other animals and beasts of the field. He also decreed that it must shed its skin every seven years. Samael was punished and made the guardian angel over the wicked Esau." (Bahir p.82)

Dee's record states (see above) that

"the Lord gave unto the world her time, and placed over her Angelic Keepers, Watchmen and Princes"

There is a confusion over the identity of the 'Angelic Keepers' mentioned in Dee's record above. That the earth is watched over by angels is a very old tradition, and it is fascinating to see it surface during Dee's angelic communications. According to Dee's angels, the Watchmen and Watchtowers are provided

"against the usurping blasphemy, misuse and stealth of the wicked and great enemy, the Devil. To the intent that being put to the Earth, his envious will might be bridled ..." (T&FR p.170)

The story appears to be straightforward according both to Dee's angels and traditional legend: Samael/Choronzon tempted Eve, and was banished into the world with them, and Watchers were set over the creation to maintain its bounds. However, traditional legend holds a surprise:

"Samael and his angels were banished to a dark dungeon, where they still languish, their faces haggard, their lips sealed; and are now known as the Watchers" (Graves & Patai)

This legend is recounted in a book that Dee could not have read because it was lost in Europe until it was brought back from Ethiopia by the Scots adventurer James Bruce of Kinnaird in 1773. By an astonishing coincidence this happens to be yet another Book of Enoch. Although it has been dubbed one of the most boring books ever written, anyone with an interest in Dee and Kelly's conversations with angels should read it. Too much attention has been devoted to the magical system communicated by the angels to Dee; this occupies a relatively small part of the several hundred pages in Dee's transcripts. The angels have a great deal to say. It is interesting to meet again many of Dee's angels in the visions recounted in the Ethiopian Book of Enoch. It is interesting to compare their concerns.

Much of the content of the Ethiopian book is about the background to the first destruction of the world, an event brought about by the evil caused by angelic "Watchers" (Patai suggests an alternative translation "guardian angels" - that is, they are identical with Dee's Watchmen and Overseers). Much of the content of Dee's transcript is concerned with the final destruction of the world. This theme occurs constantly, both explicitly and through symbolism which is clearly linked to the Apocalypse or Revelation of St. John. Dee was well aware of this, and his margin notes show that he understood the references. Dee divided the world into three ages: the first age up to the Flood, a second age up to the coming of Jesus Christ, and a final age terminated by the destruction of the world. In common with many (most) Europeans of his time, he lived

his life in an awareness that this end was not a conjecture - it was a matter of fact - and that it was imminent. The angels confirm several times that the "end of days" is nigh.

There are so many parallels between events leading up to the first destruction of the world (the biblical Flood) and events leading up to the final destruction (the Apocalypse) that they must be considered duals - that is, not as unconnected mythic material, but as the beginning and end of the same story reflected like mirror images at opposite ends of time. The three ages of the world are in some way connected to the three mystical and visionary works that tell the story: the Ethiopian Book of Enoch, Dee's Book of Enoch, and the Apocalypse of St. John.

The legend of the Watchers in the Ethiopian Book of Enoch, a book neither Dee or Kelly could have read, is that the angels set to watch over the creation lusted after the daughters of men and came down to earth. Their name in Hebrew, the Nephilim, means literally "The Fallen Ones". The part-human offspring of these unions were terrible and evil "giants", and Jewish commentaries on the scriptures (midrash) make it clear that the Flood was a direct consequence of the evil caused on earth by the fall of the angels (this is not entirely clear in the Bible itself, but commentaries are very clear about the causality). In his visions, the seer of the Book of Enoch is taken by the angel Uriel to a deep abyss ...

" ... with columns of heavenly fire, and among them I saw columns of fire fall, which were beyond measure alike towards the height and towards the depth. And beyond that abyss I saw a place which had no firmament of the heaven above, and no firmly bounded earth beneath it: there was no water upon it, and no birds, but it was a waste and horrible place. I saw there seven stars like great burning mountains, and to me, when I inquired regarding them, The angel said 'This place is the end of heaven and earth : this has become a prison for the stars and the hosts of heaven And Uriel said to me 'Here shall stand the angels who have connected themselves with women, and their spirits, assuming many different forms, are defiling mankind and shall lead them astray into sacrificing to demons as gods, (here they shall stand), till the day of the great judgement in which they shall be judged till they are made an end of.'" (Enoch)

It is estimated that the earliest parts of this work date from 200-150 BC, hundreds of years before any part of the New Testament was written. The continuity between the fall of the angels, the first destruction of the world, their imprisonment, and the final judgement and end is explicit here and in other passages:

"From the days of the slaughter and destruction and death of the giants, from the souls of whose flesh the spirits, having gone forth, shall destroy without incurring judgement - thus shall they destroy until the day of the consummation, the great judgement in which the age shall be consummated over the Watchers and the godless, yea shall be wholly consummated." (Enoch)

There is a strong probability that the seven stars "burning like great mountains" are

identical with the seven evil demons of Assyrio-Babylonian sorcery:

"Destructive storms (and) evil winds are they,
An evil blast that heraldeth the baneful storm,
An evil blast, forerunner of the baneful storm,
They are mighty children, mighty sons,
Heralds of the Pestilence,
Throne-bearers of Ninkigal,
They are the flood which rusheth through the land.
Seven gods of the broad heaven,
Seven gods of the broad earth,
Seven robber gods are they.
Seven gods of might,
Seven evil gods,
Seven evil demons,
Seven evil demons of oppression,
Seven in heaven and seven on earth." (D&ESoB)

There are many incantations and exorcisms against the terrible seven:

"Spirits that minish the land,
Of giant strength,
Of giant strength and giant tread,
Demons (like) raging bulls, great ghosts,
Ghosts that break through all houses,
Demons that have no shame,
Seven are they!
Knowing no care,
They grind the land like corn;
Knowing no mercy,
They rage against mankind;
They spill their blood like rain
Devouring their flesh (and) sucking their veins,
Where the images of the gods are, there they quake (?)
In the Temple of Nabu, who fertilizeth the shoots of wheat.
They are demons full of violence,
Ceaselessly devouring blood." (D&ESoB)

The evil giant offspring of the Nephilim in Jewish legend were also noted for their vaste appetites, eating thousands of animals a day, and even human flesh (obviously a memory of large sacrificial offerings). The "seven evil sons of Ea" described on ancient clay tablets are enumerated as the South Wind, a dragon with mouth agape, a grim leopard that carries off young, a terrible serpent, a furious beast, an evil windstorm and one that cannot be identified because of damage to the clay tablet. It is possible that these seven evil sons of Ea reappear in the Apocalypse, firstly as the seven angels with

seven trumpets whose sounding progressively causes terrible events to occur that mark the end of the world, and also the "seven angels with seven plagues" carrying bowls containing the wrath of God. It is highly likely that the ninth Enochian key (from Dee's angelic transcript) evokes the same terrible seven:

"A mighty garde of fire with two-edged swords flaming (which have viols of wrath for two tymes and a half: whose wings are of wormwood and of the marrow of salt), have settled their feete in the West, and are measured with their Ministers 9996. These gather up the moss of the earth as a rich man doth his threasure: cursed are they whose iniquities they are in their eyes are milstones greater than the earth And from their mowthes rune seas of blud: Their heds are covered with diamond: and upon their heds are marble sleeves. Happy is he, on whom they frown not. For why? The God of righteousness reioyceth in them. Come away and not your Viols ..." (James)

Definitely a case of "Don't bring a bottle" - see Revelations XV for a more explicit description of what these angels can bring to a party, hence the exhortation to "Come away and not your viols" (vials).

It can be seen that one slight reference to Chronozon in Dee's transcript of his conversations with angels hides a rich and somewhat muddled lore. That Choronzon is identical with Samael is evident. The lore concerning Samael is somewhat confusing however. He tempted Adam and was cast out of heaven to earth. He was assigned to watch over the earth, but fell (with his angels) and begat monsters, culminating in the first destruction of mankind. He is chief of the evil seven (seven imprisoned stars in Enoch, seven Assyrio-Babylonian demons, seven deadly angels) that God keeps at hand for running the more unpleasant parts of the eschatological process. He will be judged at the end of time. He will be unleashed at the end of time.

This apocalyptic theme is strongly pronounced in the work of both H.P. Lovecraft and the 20th. century magician Aleister Crowley. Crowley had a fundamentalist Christian upbringing, and incorporated many elements from the book of Revelations into his personal myth. He reinterpreted the symbols to suit himself, but there is no question that like Dee, he had a deep and scholarly knowledge of the book. It is often forgotten just how thorough Crowley's knowledge of the Bible was - he could quote Biblical passages with the best.

The axis around which Crowley's life turned was the communication of "The Book of the Law" in Cairo "on three successive days, April 8th., 9th., and 10th., in the year 1904". Crowley continues:

"The author called himself Aiwass, and claimed to be 'the minister of Hoor-Paar-Kraat'; that is, a messenger from the forces ruling the earth at present ..." (Crowley, LavL)

The idea that there are forces ruling the earth is a little odd to the modern mind, but it is consistent with very old traditions that the earth is watched over by a hierarchy of

powers, and can be traced back to the earliest times when the stars and planets were worshiped literally as the divine rulers of the world (the Sumerian cuniform for a god is a star symbol). That Crowley was not a million miles from this viewpoint can be seen in his own explanation of "The new Aeon": "It explains that certain vast 'stars' (or aggregates of experience) may be described as Gods. One of these is in charge of the destinies of this planet for periods of 2000 years". Just in case you assume Crowley was talking purely metaphorically (he was a complex man and routinely talked on several levels at once ...) one should consider that the 2000 year period mentioned by Crowley refers to the movement of the intersection of the Earth's equatorial plane with the ecliptic (the first point in Aries) through a sign of the Zodiac, a movement caused by the Earth's axial precession. In other words, Crowley is referring to a zodiacal sign as being "in charge" of the planet. He is referring to the onset of what is more routinely referred to as "The Age of Aquarius".

Crowley understood the Book of the Law to be the corporate mission statement of the new planetary management, delivered by the trinity of Nuit, Hadit and Ra-Hoor-Kuit with himself as mouthpiece and prophet. It has an apocalyptic flavour, firstly because it literally marks the end of one age and the beginning of a new age, and secondly because this new age has something in common with the terrible "end-time" of Revelations. Crowley's personal identification with the Great Beast of Revelation has deep roots in his desire to usher in the destruction of the stifling world of his childhood. Crowley admits that many people will find some parts of this small book "repugnant". It is tempting to read many passages mystically, magically or metaphorically to blunt the harshness of the message. These are some extracts from the words of Hadit:

20. Beauty and strength, leaping laughter and delicious languor, force and fire are of us.

21. We have nothing with the outcast and the unfit; let them die in their misery. For they feel not. Compassion is the vice of kings: stamp down the wretched and the weak: this is the law of the strong: this is our law and the joy of the world. Think not, o king, upon that lie: That Thou Must Die: verily thou shalt not die, but live. Now let it be understood: If the body of the King dissolve, he shall remain in pure ecstasy for ever.

22 I am the Snake that giveth Knowledge and Delight and bright glory, and stir the hearts of men with drunkenness. To worship me take wine and strange drugs whereof I will tell my prophet & be drunk thereof. They shall not harm ye at all. It is a lie this folly against self. The exposure of innocence is a lie. Be strong o man! lust, enjoy all things of sense and rapture: fear not that any God shall deny thee for this. (Crowley, LavL)

And some extracts from the words of Ra Hoor Kuit:

11. Worship me with fire and blood; worship me with swords & with spears. Let the woman be girt with a sword before me: let blood flow to my name. Trample down the Heathen; be upon them o warrior, I will give you of their flesh to eat!

46. I am the warrior Lord of the Forties: the Eighties cower before me and are abased. I will bring you to victory and joy: I will be at your arms in battle & ye shall delight to slay.
(Crowley, LavL)

If one is to offer an apology for this, then the best that one can do is observe that gods and goddesses tend to be made in the image of their worshippers, and the gods of the ancient world were almost incomprehensibly different from anything now regarded as acceptable in western culture. It is difficult to find a modern historian who will say anything pleasant about the Assyrians, a people who delighted in warfare, butchery, and torture. There is a shocked unanimity among Assyrian scholars; a numbness at having to translate too many commemorative inscriptions recalling their brutal successes in war, plunder, siege and sack. The words of Hadit and Ra Hoor Kuit have an unpleasant authenticity.

It is interesting to compare the general tone of The Book of the Law with the following passage from one of Lovecraft's most influential stories, The Call of Cthulhu.

"That cult would never die until the stars came right again [precession of the Equinoxes? - CL], and the secret priests would take Cthulhu from His tomb to revive His subjects and resume His rule of earth. The time would be easy to know, for then mankind would have become as the Great Old Ones; free and wild, and beyond good and evil, with laws and morals thrown aside and all men shouting and killing and revelling in joy. Then the liberated Old Ones would teach them new ways to shout and kill and revel and enjoy themselves, and all earth would flame with a holocaust of ecstasy and freedom."
(Lovecraft, CoC)

Many of Lovecraft's stories (the so-called Cthulhu Mythos) are based on the premise that at one time in the distant past, various races of beings came to the Earth from the stars. These beings were cast out or imprisoned, but await the moment when they can return to reclaim the Earth for themselves. They are neither material or immaterial, partaking of both qualities, and in their exile they are confined not in some far away place, but in dimensions of reality adjacent to our own. They are continually seeking ways to return, and the danger of texts such as the Necronomicon is that they could tempt an unwary magician into opening the Gate between their dimension and our own.

The return of the Old Ones is apocalyptic because it effectively terminates humanity's short dominion on this planet - it is the end of our world. There is a substantial identity between the conditions required for the return of the Old Ones (outlined in the passage above) and the general conditions mediated by Crowley's New Aeon. It is worth adding that although Lovecraft and Crowley were contemporaries, there is no evidence that either knew of the other's existence.

In another of those strange coincidences that give the impression that there is more going on than meets the eye, Choronzon reappears (literally) in the North African desert. The event is recorded in Crowley's autobiography, and also in a record of his progress

through the thirty Enochian Aethyrs, a book he published as *The Vision and the Voice* in 1911 in Volume 1, No.5 of *The Equinox*.

Like a subterranean river, the system of magic given to John Dee by the angels had not disappeared into obscurity. It "quit the night and sought the day" almost exactly 300 years after its original revealing (Dee's scrying transcripts with Kelly terminated in 1587, and the Golden Dawn was instituted in 1887), becoming an integral and core part of the magical syllabus taught by the now famous Hermetic Order of the Golden Dawn. Crowley joined the Order in 1898 and played a role in its disintegration two years later. He also published much of the Order's magical syllabus in his periodical *The Equinox*.

It was from the Golden Dawn that Crowley acquired his initial knowledge of Dee's angelic magic, but in his autobiography he says that he followed that up by visiting the Bodleian library in Oxford to study Dee's original manuscripts, in preparation for publishing the Enochian system in *The Equinox* - he did in fact publish a substantial summary of Dee's system (including much that is not found in the Golden Dawn Knowledge lectures) in 1912 in Vol. 1 No.7 of *The Equinox*. He says he spent "much time and research" clarifying the obscurities of the Enochian system with Frater Semper Paratus (Thomas Windram), an Adeptus Major of the Golden Dawn. In other words, we must regard Crowley as an independently motivated student of the angelic system, who continued to study and use the system for a decade after he parted company with the Golden Dawn.

Crowley invoked the angels of the first two Aethyrs while travelling and climbing in Mexico in August 1900. He did not feel ready (or able) to go further for nine more years. He says he had "no special object" in going to Algiers with his magical protogee, the poet Victor Neuburg (who is better known through his friendship with Dylan Thomas). Nevertheless, he just happened to discover (nestling in a crevice at the bottom of his rucksack in amongst the fluff and kif and biscuit crumbs) one of his magical notebooks containing the Enochian keys, and also his "great golden topaz (set in a cavalry cross of six squares, made of wood, painted vermillion) , engraved with a Greek cross of five squares charged with the Rose of forty-nine petals". Well, I find that sort of thing in my rucksack all the time. I even lost my ritual double-handed broadsword once, and had to go through all the pockets before I found it.

The invocations were carried out as they walked across the desert towards Bou Saada, usually one invocation per day, and the entire series took most of a month. As the Aethyrs progressed in difficulty Crowley began to recite a passage from the Koran 1001 times each day, prostrating himself on the ground with each repetition. During each invocation Neuburg acted as scribe, and Crowley appears to have recited the Call of the Thirty Aethyrs and then pressed the shewstone against his forehead - he mentions on several occasions the extreme pain this caused. The "vision and the voice" which were obtained in trance following the Call lasted between 1.5 and 3 hours.

Crowley assigned Dee's thirty Aethyrs to the ten sephiroth of the Kabbalah in what is

know as "lightning flash" order, beginning in Malkuth with 30 (TEX), 29 (RII) and 28 (BAG). In the system of the Golden Dawn, the magician was initiated through the sephiroth in this "lightning flash" order until the sephira Chesed was reached, at which point the Abyss was encountered, an abyss which separates the microcosm of the magician from the macrocosmic realm of the three supernal sephiroth, which represent (along with Malkuth) the manifest God. According to Crowley's assignment of the Aethyrs, the tenth Aethyr marks the abyss, and it is this aethyr which Crowley calls "accursed". It was during the invocation of this Aethyr that the encounter with Choronzon occurred.

Crowley received a warning of this encounter during the fifteenth Aethyr:

And even as the shew-stone burneth thy forehead with its intolerable flame, so he who hath known me, though but from afar, is marked out and chosen among men, and he shall never turn back or turn aside, for he hath made the link that is not to be broken, nay, not by the malice of the Four Great Princes of evil of the world, nor by Chorozone, that mighty Devil, nor by the wrath of God, nor by the affliction and feebleness of the soul.

The full "terror of the situation" became apparent to Crowley during the eleventh Aethyr; the encounter with Choronzon in the Abyss would have to be experienced. Crowley asked the Angel of the eleventh Aethyr whether anyone would be appointed warden during this encounter, and received as answer "Eloi Eloi lama sabachthani" - the words of Christ in his final despair and agony. The vision of the eleventh Aethyr continued:

"And he speaketh unto me these words:

Behold, a mighty guard against the terror of things, the fastness of the Most High, the legions of eternal vigilance; these are they that keep watch and ward day and night throughout the aeons. Set in them is all force of the Mighty One, yet there stirreth not one plume of the wings of their helmets. Behold, the foundation of the Holy City, the towers and the bastions thereof! Behold the armies of light that are set against the outermost Abyss, against the horror of emptiness, and the malice of Choronzon.

These things are spoken unto him that understandeth, that is a breastplate unto the elephants, or a corselet unto the angels, or a scale upon the towers of iron; yet is this mighty host set only for a defense, and whoso passeth beyond their lines hath no help in them.

Yet must he that understandeth go forth unto the outermost Abyss, and there must he speak with him that is set above the four-fold terror, the Princes of Evil, even with Choronzon, the mighty devil that inhabiteth the outermost Abyss. And none may speak with him, or understand him, but the servants of Babylon, that understand, and they that are without understanding, his servants. Behold! it entereth not into the heart, nor into the mind of man to conceive this matter; for the sickness of the body is death, and the

sickness of the heart is despair, and the sickness of the mind is madness. But in the outermost Abyss is sickness of the aspiration, and sickness of the will, and sickness of the essence of all, and there is neither word nor thought wherein the image of its image is reflected.

And whoso passeth into the outermost Abyss, except he be of them that understand, holdeth out his hands, and boweth his neck, unto the chains of Choronzon. And as a devil he walketh about the earth, immortal, and he blasteth the flowers of the earth, and he corrupteth the fresh air, and he maketh poisonous the water; and the fire that is the friend of man, and the pledge of his aspiration, seeing that it mounteth ever upward as a pyramid, and seeing that man stole it in a hollow tube from Heaven, even that fire he turneth unto ruin, and madness, and fever, and destruction. And thou, that art an heap of dry dust in the city of the pyramids, must understand these things."

Like Dee's Watchtowers, the walls and towers of the Holy City are fortified by the legions of the Most High against the powers of the Abyss, but they look outwards, not inwards. There is a spectacular twist in this however, and it is worth examining the transcript of the tenth Aethyr in detail for the light it throws on the true nature of Choronzon. Note in the last paragraph the poisonous, corrupting and destructive nature of Chronozon.

For the invocation of the tenth Aethyr Crowley and Neuburg retreated far into the dunes, made a triangle of evocation in the sand for the demon to manifest into, and poured the blood of three pigeons at each corner to confine it:

Now, then, the Seer (Crowley) being entered within the triangle, let him take the Victims and cut their throats, pouring the blood within the Triangle, and being most heedful that not one drop fall without the Triangle; or else Choronzon should be able to manifest in the universe.

In his commentary to the electronic edition of the Vision and the Voice, Bill Heidrick remarks "Perhaps the joke here is that the manifest universe is itself, in a sense, Choronzon." The accuracy of this remark will become apparent later when the nature of Chronozon is exposed.

Neuburg (referred to as "the Scribe" in the transcript) took his place in the magical circle, while Crowley states that he himself abode apart, in his magical robe with its hood drawn over his face. I had always assumed that Crowley was present in the triangle of evocation during the working and provided the physical basis for the manifestation of Choronzon - that is, for a time, Crowley was Choronzon. Crowley implies otherwise, stating he was in a secret place and he neither moved or spoke. On reflection, this is Crowlean ambiguity at its worst - I believe he means that as a Master of the Temple his essential nature was across the Abyss in the "City of the Pyramids", a very secret place indeed, a place characterised by stillness and silence. Neuburg's record of what happened suggests that the body of Crowley, possessed by Choronzon, was very active indeed. The "vision and the voice" began:

There is no being in the outermost Abyss, but constant forms come forth from the nothingness of it. Then the Devil of the Aethyr, that mighty devil Chrononzon, crieth aloud, Zazas, Zazas, Nasatanada Zazas.

I am the Master of Form, and from me all forms proceed.

I am I.

I have shut myself up from the spendthrifts, my gold is safe in my treasure-chamber, and I have made every living thing my concubine, and none shall touch them, save only I. And yet I am scorched, even while I shiver in the wind. He hateth me and tormenteth me. He would have stolen me from myself, but I shut myself up and mock at him, even while he plagueth me. From me come leprosy and pox and plague and cancer and cholera and the falling sickness. Ah! I will reach up to the knees of the Most High, and tear his phallus with my teeth, and I will bray his testicles in a mortar, and make poison thereof, to slay the sons of men.

Note firstly the demiurgic declaration of Chrononzon: "I am I". This demon is the master of form. Note also that he mutilates the body of God and turns it to poison.

Chrononzon hath no form, because he is the maker of all form; and so rapidly he changeth from one to the other as he may best think fit to seduce those whom he hateth, the servants of the Most High. Thus taketh he the form of a beautiful woman, or of a wise and holy man, or of a serpent that writheth upon the earth ready to sting.

At this point Neuburg literally saw these many forms of Chrononzon, even the form of a woman he loved. Sometimes Chrononzon spoke with Crowley's own voice. Much of the time the voice of Chrononzon was an "insane babble".

And, because he is himself, therefore he is no self; the terror of darkness, and the blindness of night, and the deafness of the adder, and the tastelessness of stale and stagnant water, and the black fire of hatred, and the udders of the Cat of slime; not one thing, but many things. Yet, with all that, his torment is eternal. The sun burns him as he writhes naked upon the sands of hell, and the wind cuts him bitterly to the bone, a harsh dry wind, so that he is sore athirst. Give unto me, I pray thee, one drop of water from the pure springs of Paradise, that I may quench my thirst.

I feed upon the names of the Most High. I churn them in my jaws, and I void them from my fundament. I fear not the power of the Pentagram, for I am the Master of the Triangle. My name is three hundred and thirty and three, and that is thrice one. Be vigilant, therefore, for I warn thee that I am about to deceive thee. I shall say words that thou wilt take to be the cry of the Aethyr, and thou wilt write them down, thinking them to be great secrets of Magick power, and they will be only my jesting with thee.

I know the name of the Angel of thee and thy brother P. . . , and all thy dealings with him are but a cloak for thy filthy sorceries.

(Here the Scribe averred that he knew more than the demon, and so feared him not, and ordered the demon to proceed.)

Thou canst tell me naught that I know not, for in me is all Knowledge: Knowledge is my name. Is not the head of the great Serpent arisen into Knowledge?

The great serpent referred to is Leviathon, but more particularly this refers to a Golden Dawn diagram which shows the serpent reaching from the worlds of the evil shells below the Tree of Life up to the place on the Tree called Da'ath, or Knowledge. What could Neuburg tell the Maker of Worlds what he does not already know?

Images, images, images, all without control, all without reason. The malice of Choronzon is not the malice of a being; it is the quality of malice, because he that boasteth himself "I am I", hath in truth no self, and these are they that are fallen under my power, the slaves of the Blind One that boasted himself to be the Enlightened One. For there is no centre, nay, nothing but Dispersion.

Here Choronzon (or Crowley) finally and unequivocally gives the show away. It was obvious before, but now it is spelled out for us. Anyone who has read the gnostic gospels recovered from Nag Hammadi will know this demon. The etymology of the name Samael has two derivations. The most common and traditional derivation is that it derives from the Hebrew word for poison, and means "Poison of God". The identification of Choronzon with Samael was made on the basis of his appearance in Dee's transcript as the instrument of the Fall, and in Crowley's vision he is the poisoner and despoiler of the world.

However, the eminent scholar of Jewish mysticism, Gershom Scholem, who made an extensive study of ancient gnostic texts, shows that the oldest and most accurate etymology for Samael is "the blind archon", and he is identical with the demonic demiurge of the Ophites, Ialdebaoth. He was also known as "the blind dragon" and identified with Leviathon. In Mandeian gnosticism Samael is the demon of blindness. (Scholem, OotK p.295 for extensive sources).

A gnostic text found at Nag Hammadi, The Nature (Hypostasis) of the Archons, describes the demiurgic demon creator of the world:

"Their chief is blind [because of his] power and ignorance [and his arrogance] he said, with his [power], "It is I who am God; there is none [apart from me]."

When he said this, he sinned against the [entirety]. And this speech got up to incorruptibility; then there was a voice that came forth from incorruptibility saying "You are mistaken, Samael" - which is, "god of the blind".

His thoughts became blind. And having expelled his power - that is, the blasphemy he had spoken - he pursued it down to chaos and the abyss ...

When Crowley/Chronozon mentions the "slaves of the Blind One that boasted himself to be the Enlightened One", it seems unquestionable that he is referring to the gnostic myth of Samael. Another gnostic text from the Nag Hammadi corpus, "The Secret Book (Apocryphon) of John" states:

"Now the archon who is weak has three names. The first name is Yaltabaoth, the second is Saklas, and the third is Samael. And he is impious in his arrogance". (TNHG)

Choronzon is the master and the maker of form who has no face because he has all faces (see above). Another text, quoted by Kurt Rudolph, describes Ialdebaoth as follows:

"But Jaldabaoth, Saklas, the many formed, so that he can show himself with any face, gave to them (the planets) of the fire which belongs to him; but he did not give them of the pure light of the power he had drawn from his mother. For the reason that he ruled over them, because of the glory which was in him from the power [of the light] of his mother. For this reason he himself called "God" in that he resisted the nature from which he had come into being. And he bound seven powers with the principalities."

The mother who brings forth the "abortion" Ialdebaoth is the subject of Crowley's vision of the next (and ninth) Aethyr - he calls her "the Virgin of Eternity", otherwise known in Kabbalah as the sephira Binah.

It is significant that the words Crowley/Choronzon uses are not vague stabs in the general direction of gnosticism - they might have been copied directly from gnostic texts. The Nag Hammadi texts were not discovered until 1945, two years before Crowley's death, so we cannot accuse him of plagiarism, but (in the comical extreme) we can imagine Crowley and Neuburg stumbling across troves of Coptic texts amongst the sand dunes and translating them in situ. More realistically, Crowley, who was astonishingly erudite, could have found traces of this lore in the works of early Church heresiologists such as Irenaeus of Lyons [Note: since originally writing this I have inspected the work of Irenaeus and find nothing that would account for Crowley/Choronzon's prescience. Any insight into a source for "the Blind One that boasted himself to be the Enlightened One" would be appreciated]

Less easy to rationalise is what comes next. When I began to read Dee's angelic transcripts I was struck by the thought that the God of Dee's angels was the same demonic demiurgic God I was already familiar with in gnostic texts. It is difficult to give much substance to this feeling, other than to say that the original gnostics derived their demiurge by taking the worst qualities of the God of the Jews, transforming him into a demonic entity. The God of Dee's angels is similarly demonic - a God of wrath and

punishments and 'righteousness' who fully intends (like the God of Revelation) to turn the world into a charnel-house. In his book Tetragrammaton, Donald Tyson points out the phrase "God of Righteousness" quoted in the ninth Enochian key (quoted earlier) is given as IAD BALTOH in Enochian, a transparent anagram of IALDBAOTH. For either of Dee or Kelly to be this ingeniously erudite beggars belief.

Crowley's "vision and voice" continued the manifestation of Choronzon:

Would God that I were dead.

For know that I am proud and revengeful and lascivious, and I prate even as thou. For even as I walked among the Sons of God, I heard it said that P. . . could both will and know, and might learn at length to dare, but that to keep silence he should never learn. O thou that art so ready to speak, so slow to watch, thou art delivered over unto my power for this. And now one word was necessary unto me, and I could not speak it. I behold the beauty of the earth in her desolation, and greater far is mine, who sought to be my naked self. Knowest thou that in my soul is utmost fear? And such is my force and my cunning, that a hundred times have I been ready to leap, and for fear have missed. And a thousand times am I balked by them of the City of the Pyramids, that set snares for my feet. More knowledge have I than the Most High, but my will is broken, and my fierceness is marred by fear, and I must speak, speak, speak, millions of mad voices in my brain.

The secret of Choronzon is that Choronzon and "Most High" are the same. There isn't a sheet of paper that one could insert between them. This is the origin of Bill Heidrick's comment that there isn't much point in preventing Choronzon from manifesting in the physical universe, because the universe is "in a sense" Choronzon. The "Most High" is as demonically poisonous and destructive as Choronzon, and declares, like Choronzon, the He is the only God. Every pulpit thumper is Choronzon, declaring the one truth; and the pulpit thumpers, thundering at the blasphemies and heresies and sacriligious untruths of other pulpit thumpers are the many faces of Choronzon. Every person who makes a world for other people to live in is the "Most High", setting down laws of right and wrong, good and evil, and in their demiurgic isolation they are also Choronzon. Every aspect of Chronozon, declaring "I am I" in brief isolation from the whole, is the Most High, but taken together (and there can only be one Most High) they constitute the raving dispersion of Choronzon.

Choronzon is the particular foe of magicians. Dee, for example, believed utterly in a Most High who had all knowledge. A common theme in the Enochian Keys is that the magician commands because he is a "true worshipper of the Highest". As a magician approaches the heirophantic position in Chesed, the last sephira before the Abyss, he is assumed to have all the answers. He is a pope in his own world, with faithful followers who demand mysteries with answers, who demand revelations just as Dee prayed for revelations. That is why Choronzon scorns Neuburg's claim to know more than he - Choronzon has all the answers anyone could ever want. A problem with having all the

answers is that all the other hierophants also have all the answers, and so the eleventh Aethyr is the Holy City with its mighty walls and towers and motionless legions guarding against the terrible powers of the Abyss, where everything is real, and nothing is true, and the mightiest of hierophants is nothing.

Crowley does not beat around the bush on this issue. In his own words:

For he is wisdom, and by wisdom hath he made the Worlds, and from that wisdom issue judgements 70 by 4, that are the 4 eyes of the double-headed one; that are the 4 devils, Satan, Lucifer, Leviathan, Belial, that are the great princes of the evil of the world. {142}

And Satan is worshipped by men under the name of Jesus; and Lucifer is worshipped by men under the name of Brahma; and Leviathan is worshipped by men under the name of Allah; and Belial is worshipped by men under the name of Buddha.

Poor Neuburg, alone in the protective magical circle, had to contend against all the verbal wiles of the mightiest of devils. Choronzon began to recite the poem Mad Tom O'Bedlam

With a heart of furious fancies,
Whereof I am Commander,
With a burning spear
And a horse of Air
To the wilderness I wander.

(The idea was to keep the Scribe busy writing, so as to spring upon him. For, while the Scribe talked, Choronzon had thrown sand into the circle, and filled it up. But Choronzon could not think fast and continuously, and so resorted to the device of quotation.

The Scribe had written two or three words of "Tom o'Bedlam," when Choronzon sprang within the circle (that part of the circumference of which that was nearest to him he had been filling up with sand all this time), and leaped upon the Scribe, throwing him to the earth. The conflict took place within the circle. The Scribe called upon Tetragrammaton, and succeeded in compelling Choronzon to return into his triangle. By dint of anger and of threatening him with the Magick Staff did he accomplish this. He then repaired the circle. The discomfited demon now continued:)

All is dispersion. These are the qualities of things. The tenth Aethyr is the world of adjectives, and there is no substance therein.

I am a-cold.

(Here Choronzon, being a couth and literary demon, ceases being Mad Tom O'Bedlam and becomes poor Tom of King Lear)

(Here Choronzon wanted to leave the triangle to obtain wherewith to cover his nakedness. The Scribe refused the request, threatening the demon. After a while the latter continued:)

I am commanded, why I know not, by him that speaketh. Were it thou, thou little fool, I would tear thee limb from limb. I would bite off thine ears and nose before I began with thee. I would take thy guts for fiddle-strings at the Black Sabbath.

I have prevailed against the Kingdom of the Father, and befouled his beard; and I have prevailed against the Kingdom of the Son, and torn off his Phallus; but against the Kingdom of the Holy Ghost shall I strive and not prevail. The three slain doves are my threefold blasphemy against him; but their blood shall make fertile the sand, and I writhe in blackness and horror of hate, and prevail not.

At the conclusion Crowley wrote the name BABALON in the sand with his magical ring and he and Neuburg lit a great fire in the sand to purify the place.

This incident in the desert is one of the most memorable incidents in Crowley's vivid and memorable life; perhaps it is the most memorable. It has been enormously influential, and an elaborate mythology has accreted around Choronzon and the Abyss.

A key part of this development has been the modern interpretation of the non-sephiroth Da'ath as a gateway. Da'ath means 'knowledge'. Where the word appears in Genesis it is translated into Greek as 'gnosis'. When Adam knew Eve, the word used was based on the same verb root as the word Da'ath. In traditional Kabbalah Da'ath never made it as a proper sephiroth (as Sepher Yetzirah puts it, there could only be "ten and not nine; ten and not eleven", and so the eleventh quality on the kabbalistic Tree of Life has developed a mystique that comes from being unlike the others. As the sephiroth represent emanations of the divine in creation, Da'ath has progressively taken on the quality of an anti-emanation. It is difficult to place exactly in time the point at which this attribution began to find real coherence. In a book on Kabbalah published in 1965 the author Gareth Knight attributes to Da'ath the Roman god Janus, the two-faced god of portals who is forever looking two ways. However, some of the most vivid depictions of Da'ath as gateway were introduced in the mid 1970s in the writings of the British magician (and joint biographer of Crowley) Kenneth Grant.

What Grant has done can best be described by analogy. Suppose we were to take a normal person and we identified all the occasions when this person was being generous and pleasant and kind, and we also identified all the occasions when they were being irritable and selfish and malicious. Let us also suppose we gave this person two names (Dr. Jekyll and Mr. Hyde spring to mind) and we insisted that instead of one person with a full range of emotions we were dealing with two different people each with a more limited range of emotions. Having made this distinction we could then mystify the point of transition between the two 'identities' (as Robert Louis Stevenson did in his novel by means of arcane chemistry). This is what Grant has done to the Tree of Life, splitting it

into two Trees, one of which is the dark reflection of the other, and he has turned Da'ath into the Gateway between the two Trees. By removing much of the power from what many people think of as the 'normal' Tree he has created a dark reflection of the Tree and by this legerdemain he has provided himself with material for a number of books:

I am fully aware that the averse regions of the power zones are dangerous territory, and at the outset I would remind those who feel that such an exploration had better not be made that one cannot begin this initiation, or journey inward, as one begins one's ascent from Malkuth, for only by projecting consciousness through Da'ath, the Gate of the Abyss, can one enter the Kingdom of infernal spaces that is under the dominion of Choronzon. (NoE)

For reasons already given, the transformation of Da'ath into a hole or gateway is a natural and numinous transformation of a non-sephira into something that complements the images of transition and fear of the unknown associated with the Abyss. Whether Grant's splitting of the Tree into two is symbolically useful or merely an arch-gothic Adam's Family caricature of a kabbalistic tradition already pregnant with representations for darkness and evil has to be questioned. Grant's work carries gematria to new heights by showing that any concept can be related to any other, either by numbers, or by the most bewildering and fanciful etymology, so that one has to wonder whether the author himself takes it seriously. The overwhelming impression given by "The Nightside of Eden" is not that words and symbols signify anything, but they have become an end in themselves, and Grant uses them to weave Chorozoneic mysteries of semiotics: the map has become the territory.

It is Kenneth Grant who brings a trail that begins with Lovecraft and meanders through the lives of Dee and Crowley back to Lovecraft once again. His books are permeated with Lovecraftian imagery. In *The Magical Revival* he compares Lovecraftian entities with entities from traditional magic. In a later book he writes:

"This Cult of the Spectral Hyena persisted when all other forms of its God had perished, and certain magicians and dreamers have received intimations of its existence throughout the centuries. Dr. John Dee (1527-1608), who first called it down from the spaces of Daath in historic times, named it Choronzon. Aleister Crowley, who contacted it in our own times, also called it Choronzon, while H.P. Lovecraft sensed it as the monstrous and amorphous slime known as Yog-Sothoth" (NoE)

We have come full circle, from fiction to fact and back to fiction, and if it is possible for Dee (in the world of fiction) to have translated the *Necronomicon*, then it is certainly possible for Lovecraft (in the world of fact) to have met Choronzon. One of the best descriptions of Yog Sothoth can be found in Lovecraft's *The Dunwich Horror*, in a supposed extract from an incomplete copy of Dee's translation of the *Necronomicon*:

Nor is it to be thought [ran the text as Armitage mentally translated it] that man is either the oldest or the last of earth's masters, or that the common bulk of life and substance

walks alone. The Old Ones were, the Old Ones are, and the Old Ones shall be. Not in the spaces we know, but between them, they walk serene and primal, undimensioned and to us unseen. Yog-Sothoth knows the gate. Yog-Sothoth is the gate. Yog-Sothoth is the key and guardian of the gate. Past, present, future, all are one in Yog-Sothoth. He knows where the Old Ones broke through of old, and where They shall break through again. He knows where They have trod earth's fields, and where They still tread them, and why no one can behold Them as They tread. By Their smell can men sometimes know Them near, but of Their semblance can none know, saving only in the features of those They have begotten on mankind; and of those are there many sorts, differing in likeness from man's truest eidolon to that shape without sight or substance which is Them. (TDH)

Like the Nephilim of lore, Yog Sothoth can and does join with mortal women to father half-human abominations (that is the whole point of the story). The description of Yog Sothoth as the guardian and key to the gate entering into the chaotic dimensions of the Old Ones completes the identification with Choronzon, and it is at this point that fact and fiction blend so seamlessly into myth that in his book *Tetragrammaton*, Donald Tyson concludes about the Enochian Keys (and one can feel the ghost of Lovecraft guiding his pen):

"The apocalypse glimpsed in the vision of St. John is a complex magical working that cannot be initiated by the angels themselves but must be called into the universe by the living Word vibrated in a vessel of flesh that wears the form of the warrior Christ. The angels of wrath cannot call themselves into being. What they could, and did, do is teach mankind how to summon them through the guardian gates of the Four Watchtowers that sustain the universe."

"Once Coronzon and his angels gain access through the Watchtowers, their mere presence in our world will render it unfit for human habitation by increasing the degree of chaos and disrupting the balance of the natural laws that presently provide stability and order. Coronzon will transform our universe into a suitable dwelling place for himself and his ministers, in the process destroying the human race." (*Tetragrammaton*)

But what about the *Necronomicon*? We left a question hanging in the air at the beginning of this essay. Does the terrible grimoire really exist?

Well, as Lovecraft told several of his many correspondents, Alhazred was a name he took as a child because of his fascination with the exotic tales of *The Arabian Nights*. An enthusiastic amateur astronomer, he may have taken the name of his most famous grimoire from the *Astronomica* of Manilius. Yes, Lovecraft invented the *Necronomicon*. It is fictional. The world's most terrible book of sorcery is just a title, a brilliant and inspired title, but it is a title with no content. Although Lovecraft alludes to the book many times, he provides (if my memory serves me) only three direct quotations, and the only substantial quotation is the one provided above. The *Necronomicon* is a hollow vessel - it booms resoundingly, but has nothing in it but the projections of our own fantasies.

And the idea that magicians through the ages have been attempting to contact strange and terrible powers that seek to possess and lay waste to the Earth is quaintly ridiculous. Not.

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[I wrote this essay originally for an audience whom I assumed was familiar with Dee's angelic (Enochian) workings and also with their subsequent re-surfacing in the lives of several prominent magicians, including Aleister Crowley. This essay presents the material somewhat tersely, and ideally requires an introduction to Dee and his system. Fortunately, Dee remains a figure of intense interest to this day, and there are many WWW sites devoted to Dee and his magical system. Search on "Dee" and "Enochian".]

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The Necronomicon and Ontological Pressure
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Introduction

When I first began to participate in the Internet newsgroup alt.magick in the late '80s, one of the common questions asked was "where can I find the Necronomicon?". Replies to this question were often extremely contemptuous. I found myself identifying more closely with those looking for the book than those denying its existence. I wrote the Necronomicon antiFAQ in the spirit of pure fun, and used all the best techniques of popular historical investigation: the juxtaposition of fact, supposition and pure nonsense, seamlessly blended and delivered with an air of magisterial authority. I knew it would annoy those who wanted to provide "the truth" about the Necronomicon. In my experience truth is often more about social domination than a process of enquiry.

Why should anyone care about a book that doesn't exist? From a personal point of view, why should I invest energy in a literary invention? I don't have an interest in speaking Klingon, I don't practice writing in Tolkien's Elvish. Why bother with the Necronomicon? People have written to me on many occasions after reading the Necronomicon AntiFAQ, and although I have always explained that it is a spoof, I have over the years provided a patchwork quilt of elaborations on why it is not entirely a spoof. This essay is an attempt to do properly what I previously did informally - explain some of my opinions regarding the Necronomicon.

The most commonly asked question about the book is: is it real? This is a complex question to answer. All books are products of consciousness. There are no books in the natural world. There is no canonical representation for books: our earliest literature comes on clay tablets, we have lots of works on papyrus and vellum, and while most books today are produced today on paper, a significant number are now being published directly on the Internet. Is the modern paperback edition of Tolstoy's War and Peace the same book as the original edition printed in Russia? In what way the same? In what way different? There is no simple reality test for books. Editions of books sometimes have a tangible, material existence in this world, but the books themselves exist somewhere else.

Ah! You exclaim, what sophistry, that is not the sort of reality I meant. I meant ... did the Necronomicon exist before its first mention by H. P. Lovecraft? Is there an authentic grimoire of that name, and did Lovecraft use it to embellish his fiction?

There is no grimoire of that name. However, there are many, many grimoires, so what is

it about the Necronomicon that makes it so especially interesting? Why not settle for the Key of Solomon, or the Picatrix, or the Grimorium Verum, or the Grimoire of Honarius, or any of the other well-known works devoted to demonology and communication with non-human entities? I believe there are good reasons why these works do not satisfy the modern mind, so if the Necronomicon is "not real", how is it possible for it to be more interesting and relevant to the modern mind than these "real" works.

Let us suppose we were able to identify the ingredients that make the Necronomicon so intriguing, and created a book that not only contained these ingredients but expanded on them in an intelligent way. Would this book be a real Necronomicon, or would it be a spoof?

To give an example, suppose you were interested in flying through the air, and a fictional work of Jules Verne describes the Aeronauticon, the definitive lost work on flying machines. Would a modern engineering text on aeroplanes meet the need? If we are only interested in the end (flying) and not the means (the book) then I would say that the modern engineering text would in every sense be a fulfilment of the promise of the fictional work, and if it was printed as the Aeronauticon then it would be a spoof only in a trivial sense. The same would be true of lost works of geography or history; any books that described substantially the same geography or the same history could hardly be called spoofs. A book collector would think differently however, as would academics interested in the text as text.

This suggest that although the Necronomicon did not exist prior to Lovecraft, any work whose contents are aligned with the book Lovecraft thought he was writing about could be considered to be "a real Necronomicon". It would suffer the disadvantage that it would be written by people. But then all books are written by people ... aren't they? This is the nub of the matter. For some reason a book called the Necronomicon written before H.P. Lovecraft would be much more interesting than a book called the Necronomicon written after H.P. Lovecraft, regardless of contents. The first one would be real and the second one would be a spoof.

Suppose we could identify the important themes contained in Lovecraft's fiction as really occurring in actuality, and created a grimoire based around these actually occurring themes. Would that be a spoof? This sounds a lot like the Aeronauticon example.

The remainder of this essay is an attempt to add flesh to the questions raised in this introduction, and although I will not attempt to persuade you that the Necronomicon is real, I may persuade you that there is much more to it than can be found in the pages of H. P. Lovecraft.

Literary Births

As the most common question about the Necronomicon is "Is it real?", then for no other reason than malicious enjoyment, it is worth looking at esoteric and religious works in

general to see how they register on the reality scale.

Let us begin with the New Testament of the Bible. This is composed of many independent documents. In most cases we do not know the authors, when they were written, or where they were written. We do not know whether most of the individuals mentioned actually existed, and in cases where we have some independent evidence, there are errors of fact. The texts themselves have been subjected to considerable copying. There is also evidence that they were loaded with themes intended to appeal to cosmopolitan Greeks, and may represented little that is authentic about a man that may or may not have existed.

Christian hagiographies (lives of saints) are laughable. These were often cynical political documents intended to promote the interests of abbeys or orders at a time when milking the credulous general public had been elevated to an art form.

Misattribution of authorship was common and often deliberate in Roman times. The work of a Neoplatonist was misrepresented as a Christian saint, and so The Celestial Hierarchies of Dionysus became, over many centuries, the model for the Christian universe and the prototype for Dante's influential Divine Comedy. It is pure, late-Roman paganism. More pagan Neoplatonism found its way into Christianity due to an Arab copyist who attributed the work of Plotinus to the more respectable Aristotle.

My personal favourite example is the Zohar. In orthodox Jewish circles this has become one of the most important works in Judaism, to be studied in parallel with the Torah and the Talmud. It is a foundation text for Kabbalah. It purports to be the work of a Rabbi who lived in Palestine during the Roman occupation, but even at the time of its "discovery" in the late thirteenth century CE there were claims that it was a forgery. Modern scholars concur that it is a forgery. A second example, the Bahir, another foundation text, also purports to have been written in Palestine, but there is no evidence to support this claim, and its first documented appearance was one thousand years later in France.

The Book of Mormon is a good one. Joseph Smith claimed an angel called Moroni showed him the book written on gold plates buried in a hill near his house in New York State. He transcribed it with the aid of magic spectacles. This is slightly more incredible than Mohammed, the Koran, and the angel Gabriel, for there is no evidence that Mohammed needed magic spectacles.

Channelled works are always worth shoving under the reality meter. Like it or not, a large proportion of the books in the average New Age bookstore owe their authenticity to ideas that come from channelled works, in particular the infamous Madame Blavatsky. Her ideas may live on, trudging their increasingly weary way from New Age pot-boiler to New Age pot-boiler, but the world has largely forgotten the scandal of the Coulomb affair. In the words of the Society for Psychical Research, referring to Blavatsky's imposture, "we think that she has achieved a title to permanent remembrance as one of

the most accomplished, ingenious and interesting impostors of history".

What about other channelled works? If I write a book and claim that it is the channelled writing of the Taoist master Hu Flung Dung, is it more authentic if I genuinely believe it to be the work of Hu Flung Dung? The fact is that I wrote it regardless of what I tell you about its authorship.

Channelled works have been hugely influential in the occult scene (see <http://www.spiritweb.org/Spirit/channelings.html>), and have an aura of credibility that would be completely lacking if the same ideas were published with a preface stating "and by the way, I just made all this stuff up". Is this gigantic outpouring of blather checked for mutual consistency? Of course not - consistency is the hobgoblin of small minds. If we take the simple view that the authors really are the authors, regardless of how they personally portray the situation, then there is bound to be something worthwhile in there, but it is exceedingly hard work wading through the pigshit looking for pearls.

What about less subtle forms of misrepresentation? There was a time when bookshops and libraries were replete with works by the Tibetan master Lobsang Rampa, or the Hindu sage Yogi Ramacharaka. Both English.

"Genuine" grimoires are hardly ever what they claim to be. The reality is that grimoires were an expression of an age in which the hold of Christianity was weakening, there was a large publishing industry, and they were printed to be sold. Same story as always. Caveat emptor.

One of the cardinal expressions of modern gnosticism is the writing of Carlos Castaneda. In the earlier books Castaneda at least tips his hat at shamanism, but as the series progresses and the explanatory structure and metaphysics are revealed, Don Juan and his party are revealed as the quintessential modern gnostic magicians using knowledge and power to escape to a reality beyond death. Fake? Not fake? Do we care? Whether fiction or not, Castaneda provides yet another modern reframing of the gnostic tradition and his writing is often very lucid and perceptive.

To conclude this section, religion and occultism aren't the occasional victims of imposture ... they are absolutely saturated in it from start to finish. Imposture, misrepresentation, exaggeration, and pure fabrication are the foundation stones of religion. It is virtually a constant of human nature that occult texts require fabulous origins and exotic and unverifiable histories. This is one of the reasons I find questions about the authenticity of the Necronomicon so hilarious. If it was authentic, it would be the beginning of a completely new genre.

The Grimoire

The Necronomicon goes some way outside the normal parameters for a grimoire.

Although we know very little in detail about its contents, we can deduce some things from the contexts in which Lovecraft mentions it. It is partly historical, in that it relates circumstances that occurred aeons before the human race. It is partly geographical and ethnographical, in that it describes places and races beyond the bounds of human civilisation. It is operational in that it can be used to carry out various procedures, such as summoning non-human entities.

In spirit it is not unlike the Rough Guide or Lonely Planet series of guide books, only the places are off-world, the locals have tentacles, the history goes back several ice ages, and the procedures are as complex and dangerous as summoning a taxi in Tehran.

The average historical grimoire is not so compendious. It did not have to be. The grimoire took for granted culture, religion, metaphysics, cosmology and causality, and concentrated on operational procedures which were considered to be valid at the time it was written. One has to take on board a huge amount of baggage (acquired from other sources) before they begin to make sense, and this is one reason why they are of marginal interest to most modern occultists - culture, religion, metaphysics, cosmology and causality were thrown out with the rest of the garbage over the course of the 20th century.

It is important to grasp this. A massive change in popular consciousness was begun by the Protestant reformation and continued during the 17th and 18th centuries, led by thinkers such as Descartes, Locke, Hume, and Kant. The idea of a purposefully designed external cosmos inhabited by intelligent powers who provide the moral, ethical and religious framework for human existence, collapsed. In its place grew the idea of the "disenchanted cosmos", a dead mechanism of contingent relations which could be studied and eventually manipulated using the techniques of scientific investigation. Human beings were no longer bit players in a huge Dantean cosmology; they were the self-defining centre of existence. The religious works that formed the bastions of the old viewpoint, such as the Bible, were made available to the general public and subjected to various kinds of criticism. We now know that the Bible was written comparatively late in antiquity, much later than the events it purports to describe. There are several layers of authorship and revision. The specific selection of books included in the standard edition left out many others of comparable antiquity. It was written to support the tribal interests of specific groups of people living in a small geographic area. It includes mythic material from all over the Middle East, including material we now have in much older versions (such as the legend of Noah). In other words, it is only a book.

The shift to the self-defining human subject, and the loss of authority of traditional religious texts, has almost entirely destroyed the background needed to take the old grimoires seriously. It is worth taking a look at their broad form however, just in case you believe something weird and wonderful is lurking out there.

There are two main types of grimoire. There are grimoires descended from the Hellenistic traditions of the late Roman empire, and there are grimoires descended from

the Christian traditions of the middle ages. The differences are often minor, as both types contain many common assumptions about how the universe is constituted (and after all, Christianity is directly descended from the Hellenistic traditions of the late Roman Empire). By Hellenistic I mean the remains of the empire created by Alexander the Great, centred on the major Greek speaking cities spread in an arc around the eastern seaboard of the Mediterranean, from Turkey in the north to Egypt in the south. This world was cosmopolitan and moderately stable for over a thousand years, and became the intellectual and economic heart of the Roman empire in late antiquity.

I cannot attempt to do justice to the underpinnings of magic at this time, but I will mention several core ideas:

This world, its creatures, and human beings, were created by older entities.

This earth is the lowest level of a hierarchy of powers, corresponding to the spheres of the planets and the fixed stars.

Things in this world are connected to the powers of the higher spheres through signatures and correspondences, and so can be used as proxies or channels for these powers.

There are entities (formerly the pagan gods of the Mediterranean basin, latterly demons and angels) who can be petitioned for help.

There are words of power that can bind entities to compel them to assist.

These beliefs reached Western Europe in two variants. The Arab conquest of the Middle East resulted in many of these magical beliefs being translated out of local languages such as Greek, Coptic, Syriac, and Aramaic, into Arabic, in which form they reached Europe during the early middle ages. There were also strong Jewish magical traditions coming from the same area which spread throughout the Roman Empire as a result of the Jewish Diaspora. The result is that the more interesting later grimoires (for example, The Key of Solomon) have elements drawn from both Arabic (i.e. Hellenistic) and Jewish sources, with names of power that can be traced all over the middle east. The less interesting grimoires (in my opinion) are based on later Christian cosmology, and use Christian names and rituals to dominate demons. The Black Mass demonstrates the final triumph of Christian orthodoxy in that it is entirely Christian in conception.

Lovecraft's Abdul Alhazred lived during the earliest part of the Arab conquest. Had he actually lived, he would have known elder folks who were still Christian or Pagan. No distinctive Moslem magic existed at that time. Alhazred came from the Yemen, which was largely Christian, and it is likely his parents would have been Christian. There is nothing about the setting or the time that makes it particularly interesting, other than the fact that there was a new group of conquerors trying to get civilised in a hurry, and they were prepared to devote significant economic resources to the process.

The most important magical influences at that time were:

Egypt. We have many surviving magical formulae from late antiquity, both in pagan and Christian form.

Persia. This vast competitor to the Roman Empire was dominated by dualistic beliefs about good and evil which have strongly influenced Christianity. It also harboured myriads of minor pagan sects such as the Yezidi and Mandeans.

Judaism, which borrowed a great deal from Babylonia and Persia.

Sumer and Akkad. The magical traditions of Sumer and Akkad, which we know in great detail from the huge troves of cuniform tablets dug out the sands of Mesopotamia, appear to have been pervasive over much of the middle east, including what is now Saudi Arabia.

Gnosticism. I'll say more about this later.

In other words, there is a huge amount of information about the general form of magical traditions descending from antiquity, and nothing that is Lovecraftian. Not even slightly Lovecraftian. I will now explain why.

Lovecraft the Modern

Although the writing of H.P. Lovecraft is associated with fantasy, weird horror, and the supernatural, it is well known that Lovecraft was down-to-earth in his own personal beliefs, taking a strong and active interest in popular science. He did not subscribe to occult beliefs, vigorously opposed occult beliefs, and can be summed up as rational, materialistic, scientific and atheistic. When I said there was a massive change in popular consciousness which began in the 17th. and 18th. centuries, then magical grimoires are at one pole, and the worldview of H. P. Lovecraft is at the other.

I believe that Lovecraft's worldview has contributed directly to his success as a writer. The five thousand year old cosmologies of antiquity, preserved in part by Christianity, have fallen apart. What Erik Davis calls "the neoplatonic highrise" of planes and levels and hierarchies of being has been dynamited by rationality. It is difficult to believe simultaneously in creationism and Darwinism. The old authorities have gone.

But the traditional grimoire bases its every procedure on the worldview of these dynamited authorities, and so they also become so much junk and waste paper.

What Lovecraft has done is reframe many traditional occult and mythic themes according to his own modern sensibilities, and by doing so he bases them on the new authorities of rationality, science and the self-defining human being of modern philosophy. He restores legitimacy to old myths.

When I first read Lovecraft I was not aware of this, but I had absorbed the modernist worldview through my pores and I immediately warmed to the bleak, alien, terrifyingly inhuman cosmos of Lovecraft's fiction because I knew it was true. I had been entertained by Dennis Wheatley and similar fictional nonsense, but no part of me had been even slightly convinced by a cosmos based around a Dantean medieval cosmology of Heaven and Hell. My planet earth was located in a galaxy filled with ten billion suns, and there were billions of similar galaxies out there. For me life was not the result of a magical act by a creator god, but a physical process as pervasive as gravity,

a natural physical process that would take place anywhere in the middle ground between too much energy and too little energy. Not too hot, not too cold, just like Mummy Bear's porridge.

I didn't need to be told there was strange alien life out there. I knew it in my bones. And I knew there were histories that weren't human histories, and I knew there were geographies that weren't human geographies, and I knew there was technology sufficiently advanced to seem like magic. And I knew that at some point in time a human being would try to write down some of the histories, and the geographies, and the technologies, and the conditions for doing so simply did not exist in the past. When I read Lovecraft I applauded his boldness, his willingness to set his horror fiction in the new modern worldview, and when he invoked the Necronomicon to give weight to his stories I gradually became aware of the kind of book it was. It was a work of modern gnosticism.

The Gnostic Trail

Urban civilisation on a large scale creates conditions of life which are unnatural and oppressive for many people. This is true today, and it was true during the late Roman Empire. The Stoics chose to endure this oppression with dignity, arguing that while no oppression can touch the divine spark in each person, we can debase it when we let ourselves be manipulated and terrorised by evil men. Christians chose to accept the indignities and oppression of this world in favour of the World To Come. The Gnostics saw it all as a big cosmic mistake and wanted to break out of prison.

The word "gnostic" comes from the Greek word for knowledge. Gnostics believed that this world is the creation of evil and misguided beings, but each human being contains a divine spark which (for various complex reasons) has descended from a higher world than this one. By using occult knowledge it was possible to ascend through the levels of being dominated by the demonic rulers of this world, and return to the source of all being.

Modern science is deeply gnostic. The disenchanted universe of Newtonian science is in many ways more alienating than the demonically constructed prison of traditional gnosticism. It is mechanical and utterly dead. There is a direct correspondence between the occult knowledge and procedures of gnosticism, and the engineering and technology that are the outcome of natural science, and the big difference is that where the traditional gnostic sought to escape the world, the modern scientist plans to change it. Nothing is out of bounds. Everything can be fixed for the better.

The gnostic impulse did not end with the Roman Empire. It appears to be a constant of human nature. Some people set off with machetes to explore the material, and some people set off with incantations and words of power to explore the immaterial. The gnostic magician is a very different kind of person from the person who wants to win the heart of a lady, or curse a neighbour's cattle. The goals tend to be larger. In personal temperament the gnostic magician tends to be rational, curious, questioning. The 16th.

century gnostic mage Dr. John Dee, for example, was a widely respected authority on many sciences.

The scientific method treats the universe as dead. It is not entirely chaotic, and we observe regularities and consistency in the way it behaves. We propose explanations for why it behaves in these ways, and select good explanations on the basis of elegance, simplicity and consistency with experimental evidence. This body of explanation, often expressed in the form of analytic mathematical relationships, forms the basis for scientific knowledge and technology.

The gnostic method treats the universe as alive. One invokes, and then asks questions.

A moment's thought will show that this is not an entirely stupid procedure. The first method is applicable to a universe in which the only form of life is human beings, and the only knowledge is what we currently have. The second procedure is applicable to a universe in which there are other forms of life with advanced knowledge, and while one is entitled to question the efficacy of invocation as an epistemological technique, it is nevertheless a technique with a long history of use.

Every educated person knows how little knowledge we validate at first hand. Almost everything in our personal education comes from other people, so asking non-human entities for knowledge is a valid and sensible way to go about things. Dr. John Dee expresses this very clearly:

All my life time I had spent in learning: but for this forty years continually, in sundry matters, and in divers Countries, with great pain, care and cost, I had from degree to degree, sought to come by the best knowledge that man might attain unto in the world: And I found (at length) that neither any man living, nor any book I could yet meet withal, was able to teach me these truths I desired, and longed for: And therefore I concluded with myself, to make intercession and prayer to the giver of wisdom, as I might know the natures of his creatures; and also enjoy means to use them to his honour and glory. The result of Dee's desire to obtain knowledge directly from divine sources was the extraordinary communications obtained by himself and Edward Kelly over a period of years from entities claiming to be angels.

The 20th century magician Aleister Crowley also shared with Dee a desire to gain knowledge directly from non-human sources. I have explored elsewhere the fascinating links between Dee, Crowley and Lovecraft, and it is worth summarising some of the main points.

Lovecraft's myth of the Great Old Ones has much in common with the ancient belief, recorded in the Book of Enoch, that human beings were given many kinds of occult and forbidden knowledge by fallen angels who coupled with women to create demonic entities (Lovecraft recycles this legend as *The Dunwich Horror*). These abominations were cleansed from the Earth by the first flood (Noah's) and the rebel angels were

imprisoned in another dimension awaiting a time of judgement. This legend overlaps with the Book of Revelations, which tells what happens to the rebel angels and humanity at the end of time.

There is a very substantial identity between the chief of the rebel angels Samael, the arch demon Choronzon who appears in Dee's angelic transcripts and who plays such an important role in the magical experiments of Crowley, and the entity Yog Sothoth in Lovecraft's writing. There are some very weird coincidences, such as Choronzon (speaking through the mouth of Crowley) quoting from gnostic texts that had neither been found or translated at that time.

There are interesting parallels between the return of the Olde Ones, as described by Lovecraft, and the conditions of the New Aeon, as described in Crowley's Liber Al vel Legis.

I know there is strong resistance among scholars of H.P. Lovecraft to see him placed in the company of men he would have regarded as seriously round-the-bend. I will be charitable and say that Lovecraft and Crowley lived at the same time, they were exposed to the same culture and influences, and it is not surprising that there are similar elements in their work. On the other hand, while I do not subscribe to Jung's idea of the collective unconscious in fullness, I do observe that ideas and fashions erupt into popular consciousness in a way that is not always easy to understand. I am a researcher, it is my job to create new things, and one of the most irritating aspects of the job is how often the same good idea occurs all over the world at approximately the same time. I do not know whether "morphic resonance" is a good theory or a bad theory (I am unimpressed by Sheldrake's methods) but it is a convenient name for something that appears to happen.

The point here is that there is a genuine tradition of gnostic magic which has existed for fifteen hundred years, and it has not only survived into the twenty-first century, it is doing very well. The reason is that its foundation is the quest for first-hand knowledge, the rejection of unverifiable dogma, and its spirit of enquiry is not at all threatened by science or technology. Although Lovecraft would not have personally associated himself with this tradition, there are elements in his work which connect him whether he would have liked it or not. The Lovecraftian protagonist is someone exposed to a reality outside of the human sphere, a seemingly inchoate reality that is utterly foreign to human consciousness, terrifying, often malign. It is the place the modern gnostic magician attempts to go to voluntarily.

The Once and Future Grimoire

I have already stated that I believe one of the most important reasons behind the success of H. P. Lovecraft is his reframing of old mythic ideas in the light of a modern consciousness of reality that is rational, materialistic, and to a significant degree, nihilistic. I would guess that most people would not think of themselves as nihilistic, but

a short stay on any Internet newsgroup dealing with religious or occult matters will show how unfashionable it is to have strong beliefs. The fashionable post-modern acceptance of diversity can accommodate statements of the form "you have your beliefs and I have mine", but a moment's thought will show how utterly nihilistic this is. If our beliefs are only matters of personal opinion about which we feel so weakly that we dare not attempt to persuade another, then can we genuinely claim to believe in anything?

This nihilism is reflected in attitudes to occult sources. The postmodern magician does not have grimoires, rituals, liturgy, and invariant procedures. Oh, we have these things, but we don't believe in them. We apply the universal doctrines of consumerism and free choice to select the grimoires, rituals and liturgies that best reflect our current mood and understanding.

I have taken part in occult newgroups and mailing lists for over a decade, watched tens of thousands of message fly by, and the overwhelming mood is anti-authoritarian, anti-hierarchical, and consumerist. People want to choose. If an occult system imposes requirements that does not suit their temperament and mood, they will choose something different. This attitude is utterly different from the milieu in which grimoires were originally composed.

I have in my bookcase my father's workshop manual. It details the properties of metals, various commercial alloys, safety procedures, measurements, tools and care of tools, and common procedures such as cutting, heat treatments, drilling, grinding, lathing and so on. It is in every sense a grimoire. I could shop around for ten years, read my way through every workshop manual on the planet, and I am not going to find one that makes it easier to work iron. My father's workshop manual may be old, but it is still authoritative in that metals are still the same, and the apprentice fitter still has to learn the same basic things about metals, tools, measurement, safety, and basic procedures.

There are no magical grimoires like this any more. I have corresponded with many people who have used the Simon Necronomicon as a grimoire, and far from being deluded fools, these are fully paid-up post-modern magicians who openly state that it is "as good as any other". They know it is a modern pastiche, and they still use it. This is the modern consciousness of occult sources and grimoires, that there are no authorities and the source of efficacy lies in the operator, not the source text.

I believe the importance of the Necronomicon is twofold:

it is believed to reflect a modern consciousness of reality
it is believed to be authoritative.

The problem with all the old grimoires is that they are doubly damned: they are no longer authoritative, and they don't reflect modern consciousness. This is why it is possible to be 100% positive that no Necronomicon existed in the past - any Necronomicon written in the past would reflect the consciousness of that time, and would turn out looking like the grimoires we already have in abundance.

In order for a Necronomicon to be conceptually possible we (as a culture) have to move away from the nihilism and consumerism of the last fifty years. We have to be capable of believing in our bones that a new formulation or reframing of magic is possible, and that the book (any book) which tells it how it is, is authoritative in precisely the same sense as my father's workshop manual. We stop living with diversity, we start living with ... reality. Is such a step possible, or even desirable?

It is part of the arrogance of the human race that each generation projects its views and prejudices as the ultimate in sophistication. The post-modern consciousness of magic may seem sophisticated today, but will it seem sophisticated tomorrow? I doubt it. But, you object, we don't want to go back to religious fundamentalism, to the irrational projection of human beliefs onto the fabric of reality.

Well, in that case, we won't. We'll go forward into the understanding that reality is genuinely and objectively much larger than the human race, and the human mind is a very inadequate instrument with which to grasp its complexities. In other words, there comes a point where dealing with the complexities of reality requires a step, not into rigidity of belief, but into humility, into the understanding that it isn't all arbitrary, that we can't just make it up as we go along.

In the past, beliefs about the universe were part of the social and power structure of society. They were arbitrary in the sense that they were dogmatic, they weren't tested against reality. They were typically used by the ruling classes to justify the structure of society. We are going through a transition. We are becoming to a significant extent a society of technicians.

Technicians have always had to deal directly with reality. The stonemason, the carpenter, the weaver, the blacksmith, the potter, the wheelwright, the cooper, the printer - these are the people who created the material comforts of human society. It is interesting that speculative freemasonry, an ark for so much occult tradition, arose from a technical craft. Technicians cannot afford the attitude that it is all arbitrary and you can make it up as you go along. You can't. Anyone who thinks has no experience of mastery in a craft.

For most of my professional career I have worked in computer science. I regard myself as part scientist, but mostly technician. I work with reality in a very direct way; if I cannot simulate required behaviour accurately then my work is useless. Computer science is an exemplar of the post-modern craft, a craft where there appears to be a large amount of arbitrariness, but external requirements make it difficult and intellectually demanding. To give an example, suppose we want a pool of computers to share a task in such a way that if any computer fails, the rest of the pool will continue to complete the task. There are many poor solutions to this problem, but in general the problem is extremely difficult to solve. As an acquaintance of mine often likes to say, "For every complex problem there is a simple solution and it's wrong".

The growing dependence of society on technology is changing the social status of technology experts and technicians in general, and their views, and more importantly, their receptivity to certain kinds of idea, are going to become more important. What kinds of idea? This discussion may seem to have wandered a long way from the Necronomicon, but if you are curious to know what form the definitive post-modern grimoire might have, please bear with me.

At any point in time, human understanding of reality is like a crazy house. The pieces don't go together properly. The reason is that advances in one area can take time to impact another area. The last decade has seen huge advances which have not yet percolated through to popular awareness. This essay is not the place to go into detail, but I will try to outline some of the changes of understanding that have taken place.

The first huge change in understanding is the realisation that simple laws do not lead to simple systems. This is the phenomenon of emergence. The dead, mechanical universe of linear Newtonian mechanics is not the universe we live in. Simple laws lead to complex systems, and when complex systems interact, even more complex systems result. My writing this essay is as much a physical process as sunspots on a star. Could you have predicted what I was going to say? You wouldn't be reading it if you could.

The fact of emergence totally destroys the arrogance exhibited at turn of the nineteenth century, that all physical laws were known and the job of physicists was just to measure the physical constants a little more accurately. Knowing a few laws tells us nothing about the really important things going on in the universe. There are two regimes in physics where the maths is easy: the really hot and disordered, and the really cold and ordered. Everything in between is a nightmare, a no go area only accessible through computer simulation. The problem with simulation is that a simulation is necessarily less complex than the system being simulated, so simulation is always going to have trouble with emergence, which in some senses is a parasitic phenomenon.

This also leads directly to the question: what are the physical limits to simulation? To what extent do known physical laws allow us to use physical devices (computers) to simulate the behaviour of other physical systems? The answer to this question has already spawned the new science of quantum computation. It appears that the ability to simulate is a profound physical property of the universe, an Hermetic maxim of self-similarity that is the precondition for what we call life. The implications go beyond anything I can cover here - I refer the reader to an extraordinary book, *The Fabric of Reality* by physicist and winner of the 1998 Dirac Prize, David Deutsch.

A second radical shift in perspective is the collision of maths, computer science, and physics, and the reframing of physics in terms of information. This is a huge shift. We are still burdened by classical dualistic thinking that separates matter from spirit, and overloads matter with many profoundly negative connotations - dead, mechanical, predictable etc. A reductive explanation of human consciousness in terms of material

science should not be a threatening exercise, but it is, because it translates the genuine magic of consciousness to a dead realm. The reframing of physics in terms of information brings matter to consciousness instead of taking consciousness to matter. It makes no difference to the details of physics or to consciousness, but it makes a huge difference in the way we represent to ourselves what is going on.

An important aspect of any treatment of information is the distinction between signal and carrier. The carrier is what we use to represent the signal - semaphore flags, magnetic domains, dots and dashes on paper, modulated radio waves and so on. A signal can be passed through many kinds of transformation that preserve its essential form, although its actual physical representation can be very different in each case. A related problem occurs in computer science, where a program is passed through several different forms (using compilers and assemblers and linkers for example) and we want to prove that essential features (its correctness for example) have been preserved during these transformations. In both cases we have something which can only be represented physically, but which has no canonical physical representation. We, human beings, have some notion of what is being preserved throughout various physical transformations, but it is extraordinarily difficult to express what it is that is being preserved. The best formulation of this in my experience is what is known as category theory, or universal algebra. This is the study of mathematical transformations which preserve essential structure, so that we can show that two mathematical systems have similar properties even though they appear to be completely different. This is why I raised the example of the paperback translation of Tolstoy in my introduction; how can we say it is the same book as the original Russian edition? How much of Tolstoy does it preserve? How little? These may seem like irritating questions, but they are important to people who work with information. You may not care about Tolstoy, but do you care how the sound of your favourite musician has been doctored when converted to MP3 format, or how DVD reduces the range of possible colour values in a movie? (And incidentally, compression is simulation).

The importance of reframing physics in terms of information is that the duality between signal and carrier (an artefact of the older duality of spirit and matter), disappears. The stuff that matters to people, the products of consciousness which in abstract we call information, inhabit the same realm as matter, which is also information. We are approaching a non-dualistic explanation where there is less tension between matter and consciousness. If the nature of matter (and that is a loaded word) is as profound and mysterious and open-ended as anything to be found in mysticism and magic, then there is no threat to human beings in saying that life and consciousness are emergent properties of physical systems.

The convergence of mathematics, computer science, physics and genetics is leading to a radical reformulation in which human consciousness is seen as an emergent property of an open-ended system. We simply cannot say where this system is going, what its limits are, or what end-point, if any, it is capable of reaching. We are at the beginning of a huge adventure.

Having taken a huge diversion I have arrived back at H. P. Lovecraft. This new world of human exploration into the deep strangeness of existence is the world of the Lovecraftian protagonist. It is a world where the old duality of matter and consciousness has gone, and new mystic-mage-technologists will ignore the distinction - mysticism is the exploration of consciousness, and technology is the exploration of matter, and when the two combine, so do the disciplines.

One thing which will not change is the human dimension. Technology makes new kinds of thought - and hence new kinds of exploration - possible, and exploration creates new experiences and new kinds of people. I do not mean that technology creates new drugs and new drugs make new experiences possible. The magic of human creativity goes far beyond drug use, and although the two occasionally intersect, usually they do not. I mean that at each stage of human history certain kinds of thought have not been possible, and it is through our symbiotic relationship with the physical world that we grow our ability to think radically new thoughts, and so change our experience of living.

People who are looking for the Necronomicon today are looking for these radical truths, for these radical new dimensions of experience. It is a big universe. There is a lot going on. Being grounded on planet Earth is more than a little frustrating. The Necronomicon that people are looking for is the grand grimoire of the new relationship between human beings and the rest of the universe. It hasn't been written yet. It will be.

Conclusions

Many people want to know whether the Necronomicon is a real book. I have in the past done a great deal to confuse this issue, and this has caused irritation to many people who want a simple linear answer to a simple linear question. The intent of this essay is to show that it is not a simple linear question.

One difficulty I have is that as a practising magician and industrial researcher for over thirty years I have learned that some ideas have a kind of ontological pressure behind them. It is like holding an acorn and asserting that the oak tree exists. A statement of this kind may violate many of the common sense rules of language, but for me this shows that common sense language lacks subtlety of expression, and there are many kinds of useful statement I would like to make without a huge pedagogical preamble. The oak tree does exist in potentia, and the real argument is about how we rank existence in potentia versus bark and bird's nests. It is in precisely this sense that I am prepared to state that the Necronomicon is a real book.

This is not the kind of answer that many people want to hear however so I have made the more satisfactory argument that the Necronomicon hinted at from the contextual framework of Lovecraft's fiction is not a book that could have existed in the ancient world. It is an outcome of Lovecraft's modern consciousness of the universe. It has attained a powerful mythic credibility precisely because it squares the circle: in a

modern world where no grimoire has authority, the Necronomicon has this awe-inspiring authority while still being a grimoire. It is like the Cretan who stated that all Cretans are liars. An essential aspect of its authority is that it is content free - had Lovecraft provided any substantial content other than the vague hints we have, we would tear it to pieces like any other supposed work of authority.

I believe a book like the Necronomicon could not have existed in the past, and cannot exist in the present. It will exist in the future.

The reason I believe this is that my radar as a professional researcher tells me that a new enlightenment is in the offing. The first enlightenment transformed our relationship with the universe, so that instead of a living cosmos maintained by a divine hierarchy of being we found ourselves in a dead machine to be investigated using scientific method.

The new enlightenment is a non-dualist understanding of matter, life, and human consciousness that transcends to vocabulary of the past, where the key concepts are emergence, simulation and information. The reductive, mechanistic language of mid-twentieth century science will be discarded. The universe will once more become a place of unfathomable mystery and complexity, where life is not a frail accident but one of the most important physical processes, alongside gravity and stellar fusion. It is a new gnosticism without the inherent dualism of the past. In this vast, utterly alien, terrifying, unfathomably complex universe, Lovecraftian protagonists will journey and record their travels and experiences. One thousand years from now someone will be able to read the Necronomicon. Not a spoof, nor a fabrication... it will be the book Lovecraft intuitively grasped.

Someone alive today may be its author. In potentia of course.

Further Reading

Postmodernity, David Lyon, Open University Press, 1994.

You don't need to be a French intellectual with an exquisitely tortured grasp of language to understand postmodernity. All you need to do is visit Amerika. This little book costs less however.

The Fabric of Reality, David Deutsch, Penguin Books 1997.

Deutsch maintains the way to find better explanations for reality is to combine our best current explanations and take them seriously. The result is the kind of book that begs to be read if only to admire the incisive rationality of the author. A superb book from the winner of the 1998 Dirac Prize.

Hegel, Charles Taylor, Cambridge University Press, 1975.

There are many ways to approach the radical changes in human thought following on from the Renaissance and the Enlightenment. From a personal point of view, I have found this book exceptionally useful.

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The H.P. Lovecraft Archive

H.P. Lovecraft

(1890-1937)

HOWARD PHILLIPS LOVECRAFT (20 August 1890–15 March 1937)

is probably best known as a writer of weird fiction, but some believe his voluminous correspondence to be his greatest accomplishment. You can explore his numerous facets through the many pages outlined here:

HIS LIFE provides information on Lovecraft's life, family, correspondents, interests, and a photo gallery;

HIS WRITINGS explores his wide variety of works, including his fiction and letters, and even includes a bookstore so books may be purchased online;

HIS CREATIONS gives an outline of his fictional elements including Lovecraftian locations in New England, a bestiary, and a list of grimoires;

HIS STUDY has information on biographies, literary criticism, bibliographies, periodicals, and online articles;

POPULAR CULTURE details the movies, games, music, and art based on Lovecraft's works, as well as the "Cthulhu Mythos";

INTERNET RESOURCES gives information on other Lovecraft-related sites, newsgroups, and FTP sites; and

ABOUT THIS SITE outlines the purpose and goals of this site

If you wish to create a link to The H.P. Lovecraft Archive, feel free to use the following button: [HPLA]

WHAT'S NEW

7 March 2004:

Created a page for Primal Sources: Essays on H.P. Lovecraft, by

S.T. Joshi.

18 October 2003: Added pages for H.P. Lovecraft: Letters to Alfred Galpin (edited by S.T. Joshi and David E. Schultz) and Eyes of the God: The Weird Fiction and Poetry of R.H. Barlow (edited by S.T. Joshi, Douglas A. Anderson, and David E. Schultz), both from Hippocampus Press. Also updated the format of the page for Night Shade Books' The Ancient Track: The Complete Poetical Works of H.P. Lovecraft (edited by S.T. Joshi).

16 October 2003: Dr. Robert Waugh's Lovecraft Forum took place at the State University of New York at New Paltz.

5 October 2003: Added a Lovecraft Events page to the "His Study" section.

20 September 2003: Added pages for the following eight books: H.P. Lovecraft: The Decline of the West (by S.T. Joshi), A Subtler Magick: The Writings and Philosophy of H.P. Lovecraft (by S.T. Joshi; third edition), The Horror in the Museum and Other Revisions (by H.P. Lovecraft; 2002 Carroll & Graf edition), A Century Less a Dream: Selected Criticism on H.P. Lovecraft (edited by Scott Connors), Lovecraft at Last (by H.P. Lovecraft and Willis Conover, with a new introduction by S.T. Joshi; Cooper Square Press edition), Lovecraft's Library: A Catalogue (by S.T. Joshi), Waking Up Screaming: Haunting Tales of Terror (by H.P. Lovecraft), and From the Pest Zone: The New York Stories (by H.P. Lovecraft, edited by S.T. Joshi and David E. Schultz).

Site Last Revised 7 March 2004

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History of the Necronomicon

Here is the historical account that Lovecraft himself writes for the Necronomicon, so no more comments should be added to this text, but be aware that the rest of the information is closely similar to what Lovecraft wrote, and thereby what is to be the "true" history could have been based on this text.

The Necronomicon (miniFAQ 1)

This is a small FAQ with various questions regarding the Necronomicon and its relationship with H. P. Lovecraft.

The Necronomicon (miniFAQ 2)

This second miniFAQ is not related to the first one and why "Necronomicon" is changed to "Necromicon", "Al-Azif" to "Al As-If" and the rest of incongruencies like translations, names, et cetera remain without answer.

The Necronomicon

FAQ- Part 1

FAQ- Part 2

FAQ- Part 3

FAQ- Part 4

The most complete guide to the Necronomicon. This FAQ is cut into four parts, each one regarding a different issue. For any questions or doubts you could have, write to kchua@unf6.cis.unf.edu.

The Necronomicon and other Grimoires

A short text about termas and grimoires, the best known of all of them is the one titled Al Azif or the Necronomicon.

Al Azif- The Cipher Manuscript Known as "Necronomicon"

An electronic transcription of the original Necronomicon, the ciphered manuscript known as Al Azif. With hi-res illustrations!

Ritual for summoning Yog-Sothoth and opening the Gate

A complete and detailed description of the ritual that will let you open the Gate of which the key is held by Yog Sothoth.

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Although we have tried to correct the great deal of mistakes that the texts had in their original form, we still are conscious that there may remain more of them, if you are able to find them, please let us know through our e-mail, writing in the subject of your letter Necronomicon mistakes, making sure to mention the mistake and in which of all the documents it appears.

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Howard Phillips Lovecraft (1890-1937)

A short history of Lovecraft

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A Short History of Howard Phillips Lovecraft (1890-1937)

by Pierre Bourbonnais

Introduction

Chronological Events in Lovecraft's Life

A Word from Lovecraft

A Word from Abdul Alhazred

References

Special Thanks

Cthulhu

Introduction

I can't even begin to understand why Lovecraft never became more popular. Like Poe, he began to have a reputation only long after his death. But, during the 47 short years of his life he has written texts that now make him one of America's or possibly one of the world's most talented writers.

His work is widely published and translated (into French, Japanese, German, Italian, etc.). But we might never have known Lovecraft if it hadn't been for August Derleth and Donald Wandrei opening Arkham House, expressly for publishing Lovecraft's work.

Recently, we have seen the rise of Necronomicon Press, a non-profit publishing house devoted to making available known and lesser known Lovecraft papers. It was founded by Harvard professor Paul Michaud, in the spring of 1976. It has reprinted Lovecraft's magazines and newspapers, astronomy articles, letters, everything. When Paul Michaud went to live in France, his younger brother took up leading Necronomicon Press, still publishing today.

The french helped greatly to raise the name of Lovecraft among geniuses. From men like Jacques Bergier, Louis Pauwels and François Truchaud - among others -, Lovecraft received an international reputation well before his fellow Americans recognized his work.

Now, Lovecraft is widely published, has fans all over the world, his work is highly recognized in literature, but even so, Lovecraft is not published by the big houses. We owe a lot to Arkham House, Necronomicon Press and other small publishers (Tor, Del Ray paperbacks, etc.).

It's sad to consider that Lovecraft never had the opportunity to see one of his books in a bookstore, nor a review of his work in a literary magazine. Instead, he got his stories published in cheap pulps, but still! This is where he met admirers, friends, who contributed to making Lovecraft known as he is today. Men like Robert Bloch ("Psycho"), Robert Erwin Howard ("Conan"), August Derleth ("Mr. George"), Frank Belknap Long ("He Who Walk the Air"), and many others who contributed to the Cthulhu Mythos.

To these men, we must give thanks for what they have done, reviving the spirit of Howard Phillips Lovecraft. And we, now, must do the same. We must help Lovecraft gain the full acknowledgement he deserves in literature. We must let the world know of Lovecraft, of his genius, of his greatness.

We must let the world know it was blessed when Lovecraft was born. But all this began a hundred years ago...

Chronological Events in Lovecraft's Life

Three years ago (in 1990) we were celebrating the hundreth anniversary of the writer of

The Quest of Iranon, Howard Phillips Lovecraft. He was born on August 20th 1890, the son of Windfield Scott Lovecraft and Susan Phillips. They will live in the Phillips' family house, located at 454 Angell Street (it now bears the number 194).

In April of 1893, while residing in a hotel room in Chicago, Lovecraft's father undergoes a sudden fit of dementia. He will be confined in the Butler Hospital of Providence, which he will never leave. He had been working for the Gorham Silver co.

At five years old, Lovecraft discovers the beauty of the Arabian Nights. He declares himself converted to Islam, and calls himself Abdul Alhazred! And with time, the XVIIIth century will fascinate him.

In January of 1896, his grand-mother dies. In the same year, he will write The Little Glass Bottle: He is 6 years old!

November 8th, 1897, he writes what seems to be his first poem, or the earliest one that remains: The Poem of Ulysses. At the end of the year, he'll gain a passion for shakespearean theatre, after a representation of Cymbeline.

Next year, his father will die, at age 44, in the Butler Hospital. Lovecraft also writes his second fiction text: The Secret Cave or John Lee's Adventure. This same year, Lovecraft begins school. Because of health problems, Lovecraft only attends this school for one year.

He will begin publishing, at age 9(!) The Scientific Gazette. The first issue is published March 4th, and there will be 32 issues. He will also write another story, a detective one: The Mystery of the Graveyard or A Dead's Man Revenge. He will discover chemistry with a little chemistry-kit given him by one of his aunts.

The following year, he binds all the manuscripts of his poems into one book: Poemata Minora.

In 1902, he attends the Slater Avenue school, but will not return the next year: still for health reasons. He will continue his writing with another fiction text (The Mysterious Ship), six texts on chemistry and many essays on different topics: Egyptian Myths, Antarctic Atlas, Early Rhode Island, ... He is only 12.

After receiving a telescope from his mother, Lovecraft will publish a new magazine, Rhode Island of Astronomy, from August 2nd 1902 until 1907: 69 issues.

When Whipple Phillips (Howard's grand-father) dies, they will be forced to sell the house on 454 Angell Street, and to move to a 5 room apartment on 598 Angell Street, living with his aunts. Money now being a problem, the private lessons Lovecraft had will cease and he will go to Hope Street High School where he will find a new interest: Latin studies.

He will write his first real short story in 1905: The Beast in the Cave and the next year he will buy his one and only typewriter which he will use for years to come.

In 1906 he writes a letter to the Providence Journal, against astrology. The text will be printed, his first. He will also write articles (especially on astronomy) in the Pawtuxet Valley Gleaner, until 1907. And each month, until 1908, he gives a lecture on astronomy each night for the Providence Tribune.

In 1908 he leaves school for the last time and writes The Alchemist , to be published in 1916. He reads a lot, especially Jules Verne (Le Tour du Monde en 80 Jours), H. G. Wells (The Time Machine). He will discover the oniric universe of the pulp magazines: The Argosy, The Cavalier and All-Story Magazine that publishes Edgar Rice Burroughs (Tarzan).

En 1910 he writes Brief Course in Inorganic Chemistry, but the text has been lost.

In 1913 (in the past few years, he mostly read, and wasn't going out much), by means of letters and poems written to The Argosy, he starts a controversy against the work - which he thinks of as indecent - of Fred Jackson, a popular author at the time. Following this, he will be invited in 1914 to join the United Amateur Press Association (UAPA). He will accept and collaborate (with texts, essays, poems, etc.) in the non-professional publication of the association. He will first join the local section, the Providence Amateur Press Club.

That same year, he starts an astronomical column in the Providence Evening News which will run until May 1918, and in 1915 he will write 18 articles on astronomy for The Asherville Gazette-News. He will begin publishing The Conservative, his own fanzine, which will count 13 issues. That same year, issues 1, 2 and 3 will be published.

Issue 1 of The Providence Amateur from The Providence Amateur Press Club is published also in 1915.

In 1916 issue 2 of The Providence Amateur contains a praise of Charlie Chaplin in the form of a poem, To Charlie of Comics. He will leave the Providence Amateur Press Club. The UAPA publishes The Alchemist.

He creates a little club of friends, the KLEICOMOLO (Rheinart KLEIner, Ira COle, Maurice MOe, LOvecraft). When they wrote, they respected an order: Cole - Moe - Kleiner - Lovecraft - Cole... When they received the letters (in a group of 4) they changed their own letter for a new one, sending the letters to the other ones.

In 1917, when the U.S.A. declares war on Germany, Lovecraft enrolls in the National Guard, but his mother takes him out for reasons of health.

That year, he finishes The Tomb and Dagon. They will be later published in the fanzine The Vagrant.

He will be declared, in his absence, president of the UAPA for the year. He joins the National Amateur Press Association.

He will write Old Chirstmas and Psychopompos, both poems.

The next year, in 1918, he will write Polaris, and he will begin his "revision" works. He will write The Crawling Chaos and The Green Meadow with Elizabeth Berkeley (who is none other than Winifred Jackson) and Poetry and the Gods with Helen Crofts.

His mother is confined for cause of mental illness March 13th, 1919 at The Butler Hospital. She will never come out.

That year, he discovers Lord Dunsany (Unhappy Far-off Things) (a great writer too) with Time and the Gods. His writings will, from now on, be greatly influenced by Lord Dunsany: The White Ship and The Doom that Came to Sarnath are written that same year. He also writes Beyond the Wall of Sleep and Old Bugs.

These two years, his dreams will also have a great influence on his work (The Doom that Came to Sarnath), and in 1920 he writes The Cats of Ulthar, Celephais, From Beyond, The Terrible Old Man. He will also write The Tree, Arthur Jermyn, The Temple, The Street, Nyarlathotep, and Sweet Ermengarde (?). He begins writing to Frank Belknap Long.

Abdul Alhazred comes back in 1921: The Nameless City. Howard also writes Nemesis. He then goes to Boston, to a conference on amateur journalism. There, he meets for the first time Sonia Greene (Sonia Shifirkine in fact) which he will (sigh!) marry in 1924.

He will write The Moon-Bog and will read it at the Hub Club of Boston for Saint-Patrick's Day (The Moon-Bog takes place in Ireland). He will also finish The Quest of Iranon, another dunsanian text which Lovecraft considered as his best (and so do I).

Things seemed to go well, but his mother, still in the Butler Hospital, will die on May 24th, at age 63. His aunt Lillian comes to live with him at 598 Angell Street.

He sees more of Mrs. Greene. First, he invites her to join the UAPA. Later, Sonia Greene will visit Lovecraft for the first time in Providence. Sonia too will have her own fanzine, The Rainbow and Lovecraft will write Nietzscheism and Realism to appear in issue 1.

In September, he writes the 2 first parts of Herbert West, Reanimator for the fanzine Home Brew. He will also write The Music of Erich Zann, The Other Gods and The Outsider.

He will finish Herbert West in 1922. He will visit New York where he receives, with his friend Samuel Loveman, Sonia Greene's hospitality. Sonia also invites many of Lovecraft's pen friends: Frank Belknap Long, James Morton, Richard Kleiner whom he sees for the first time.

Hypnos sees birth also in 1922, along with Azathoth (remains unfinished), The Hound, The Lurking Fear and What the Moon Brings.

That year he begins, upon a suggestion of Loveman, to write to Clark Ashton Smith. He will help Sonia, when he goes to see her at Magnolia, in writing The Invisible Monster. Later, he will join her for 3 weeks at New York.

After visiting Boston with Ira Cole, he goes visiting Salem (which will soon be Arkham) and Marblehead (Kingsport).

March 1st, 1923, Weird Tales issue 1 is in the stores! Lovecraft, along with Robert Erwin Howard and Clark Ashton Smith, will be of the principal writers to be published by this pulp. He will write The Rats in the Walls and The Festival.

He will finally meet Maurice Moe. James Morton visits him often in Providence. He will also co-write many stories for Clifford Martin Eddy (his only friend in Providence) whom he met in August.

In 1924 he writes Imprisoned with the Pharaohs (Lovecraft had originally intitled it Under the Pyramids) with Harry Houdini for Weird Tales, but he loses the manuscript. He will rewrite it in Philadelphia, at the Robert Morris Hotel, while on his honeymoon!

Yes! he marries Sonia Greene on March 3rd at Saint-Paul's Church on Broadway and Vesey Street. The ceremony is conducted by the Rev. George Cox. They will live at Sonia's home, 259 Parkside Avenue at Brooklyn, but things will not go as well as they might have thought! Sonia leaves her job to open her own store. But the business is slow and she closes to open a more modest shop. Meanwhile, Lovecraft tries to find a permanent job as a critic in The Reading Lamp, with no success.

He will find short-lived jobs, which he will quit. Henneberger (Weird Tales' owner) tells Lovecraft that he will create a new magazine, Ghost Stories (which will never be realized) of which he wishes Lovecraft to be editor-in-chief. Waiting for Ghost Stories, Lovecraft is asked by Henneberger to write some funny texts. He says he will pay \$60 for them, but when Lovecraft asks for the money, he only gets a \$60 coupon for books! (May Henneberger burn in hell!) He will later exchange the coupon for 18 books at Scribner's book store on 5th Avenue. In those books, 4 from Dunsany and 7 of Arthur Machen.

Sonia's shop is closed. She loses her savings in the bankruptcy. She will be hospitalized

for a breakdown, consequence of her bankruptcy. She goes to rest for a while after at Sommerville.

At the end of the year, Sonia sells her apartment and goes to Cincinnati where she found work. Lovecraft moves to 169 Clinton Street (Brooklyn), in a small studio paid for by his aunt Lillian.

In 1924, Lovecraft only wrote a short story; The Shunned House.

In February 1925, Sonia comes back to Brooklyn but shortly after, she moves to Saratoga Springs to work as a governess to a doctor's daughter. In mid-year, she will find new work at Cleveland.

Lovecraft will visit Washington and Newburgh. He will also take time to write more and more in the years to come. This year, he writes Horror at Red Hook, He and In the Vault.

Howard comes back to Providence in 1926, after a 3 weeks work at the book store Dauber and Pine. He will earn \$17.50 a week addressing envelopes! When he comes back to Providence he stays with his aunt Lillian at 10 Barnes Street.

In January, he writes for The Recluse, Supernatural Horror in Literature. It will be published in 1927. In August, he begins writing to August Derleth. He will write The Call of Cthulhu (which will be refused by Weird Tales until 1928), Cool Air, The Dream Quest of Unknown Kadath, The Strange House in the Mist, Pickman's Model, The Silver Key, The Descendant and a short essay, Cats and Dog.

In 1927 he will only write The Colour out of Space (published by Amazing Stories) and The Case of Charles Dexter Ward. He will mainly visit and be visited by friends with whom he will take life easy!

In 1928 Sonia opens a new store at Brooklyn. Lovecraft will visit her for three months, sleeping in the guest room, retracting from marital life. When Sonia visits him at the end of the year, proposing to reinforce their marriage, the discussion ends on an agreement for divorce.

He visits North Wilbraham and will be inspired for The Dunwich Horror. He will also go back, in 1929, in New York, Washington and Philadelphia after a week at a friend's in Yonkers.

He will write a text for a doctor about crime in Chicago, but will never be paid the \$7.50 they had agreed on.

Continuously seeing friends (especially Frank B. Long) Lovecraft moves from place to place, from friend to friend, sometime revising work for others, like The Mound for Zealia Bishop.

He finishes the Fungi of Yuggoth in 1930 and begins The Whisperer in Darkness. He will then visit Charleston and will be really impressed by the colonial preservation of the city. In August he visits Quebec City where he will stay 3 days. Enchanted, he writes A Description of Quebec City for himself, with no intention of publishing.

He will finish the description in 1931, and shortly after he starts writing At the Mountains of Madness. And following a trip to Dunedin, Miami, Key West, he writes to Clark A. Smith, telling him he has started a new project, The Shadow over Innsmouth.

He will write The Dreams in the Witch-House in 1932. Then, he takes a trip to New Orleans where he meets Edgar Hoffman Price. Their meeting will last 25 hours 30 minutes, with no interruptions! Price will be so enchanted by The Silver Key that he asks Lovecraft to write a sequel with him (Through the Gates of the Silver Key). He will then go back to New York, but will rapidly go to Providence, after receiving a telegram saying his aunt Lillian is ill. When he finds her, she's in a coma and she dies 2 days later.

Two months later, with \$10 he goes back to Quebec city, and will visit his friend Paul Cook on his way back. Back in Providence, he leaves the apartment at 10 Barnes Street (too expensive) and moves in with his aunt Annie on the 1st floor of 66 College Street. But she falls in the stairs and is hospitalized. When he finally finds a nurse to look after his aunt, he goes back to Quebec city. When he returns, he stops at Salem and Marblehead.

In 1933 he writes The Thing on the Doorstep and begins The Evil Clergyman.

In 1934 and 1935, he travels a lot, visiting friends and places, revising work for others, etc. He writes The Shadow out of Time and The Book, The Haunter of the Dark. But, in September 12th of 1934, suffering from what he thought of as indigestion, the intestinal cancer that will kill him manifests itself for the first time.

Though tired, he will write, in 1936, with Kenneth Sterling the short story In the Walls of Eryx. Later he will write with Robert Barlow, Night Ocean, his last work.

Late December: he declines the invitation of the Long family for New Year's Day celebrations (which he had attended for years) because he feels tired, really tired. February 19th, his doctor finds him in a water-filled bath, his only way to soothe the pain he feels.

March 2nd, a specialist diagnoses an intestinal cancer. He is admitted, on March 10th, to the Jane Brown Memorial Hospital.

March 15th...

Only 4 persons attended the funeral ceremony on March 18th: his aunt Annie Ganwell,

a friend of hers - Edna Lewis, Ethel Phillips Morrish, Lovecraft's cousin and Edward Cole who came from Boston.

Of all the injustices of the world, the death of Howard Phillips Lovecraft at such an early age is the worst. And so is the late death of Sonia Shifirkine Davis (ex Sonia Lovecraft) in California, December 26th, 1972.

But for myself, and for everyone who really loves Lovecraft, who recognizes him as the greatest writer of all time, Lovecraft will stay alive in my heart.

Forever Lovecraft

Lovecraft's grave

Lovecraft's grave at Providence cemetery

A Word from Lovecraft

All my stories, unconnected as they may be, are based on the fundamental lore or legend that this world was inhabited at one time by another race who, in practising black magic, lost their foothold and were expelled, yet live on outside ever ready to take possession of this earth again.

A Word from Abdul Alhazred

That is not dead which can eternal lie
and with strange aeons death may die

Notes

Necronomicon Press

Necronomicon Press

101 Lockwood Street,

West Warwick, R.I.

02893, England.

Lacassin

Essentially based on Francis Lacassin's chronology.

The Rainbow

We may find many texts from Lovecraft in The Rainbow. Necronomicon Press has reprinted some issues of The Rainbow.

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Lovecraft, Howard Phillips. All his work!

Special thanks

I would like to thank specially Mike Shurtleff who took some of his precious time to read and correct the present text. And I think that with his help, this is now a document worth keeping. Thanks once again!

Thanks to Howard Phillips Lovecraft to have seen things we may never have ourself. I must admit that I was really influenced by Lovecraft, in many ways, and I would not be the healthy, intelligent (!), strange young man I am now, if I wouldn't, one day, read a little short story, The Quest of Iranon, by Mr. Lovecraft.

Thanks also to Monikca Cloutier, whom gives me a lot of strength and inspiration without even knowing it!

And of course, thanks to all of you who asked for my work. I really appreciate your interest.

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LOVECRAFT

<http://bebe.uv.es/~vortex/lovecraft/history.html>

2 captures

21 Oct 1997 - 23 Apr 1999

Oct APR May

23

1997 1999 2000

About this capture

History of the Necronomicon

by Howard Phillips Lovecraft

Original title Al-Azif -- azif being the word used by the Arabs to designate that nocturnal sound (made by insects) supposed to be the howling of daemons.

Composed by Abdul Al-Hazred, a mad poet of Sanaa, in Yemen, who is said to have flourished during the period of the Ommiade caliphs, circa 700 A.D. He visited the ruins of Babylon and the subterranean secrets of Memphis and spent ten years alone in the great southern desert of Arabia - the Roba al Khaliyeh, or "Empty Space" of the ancients and "Dahma" or "Crimson" desert of the modern Arabs, which is held to be inhabited by protective evil spirits and monsters of death. Of this desert many strange and unbelievable marvels are told by those who pretend to have penetrated it. In his last

years, Al-Hazred dwelt in Damascus, where the Necronomicon (Al Azif) was written, and of his final death or disappearance (738 A.D.) many terrible and conflicting things are told. He is said by Ebn Khallikan (12th century biographer) to have been seized by an invisible monster in broad daylight and devoured horribly before a large number of frightened witnesses. Of his madness many things are told. He claimed to have seen the fabulous Irem, or City of Pillars, and to have found beneath the ruins of a certain nameless desert town the shocking annals and secrets of a race older than mankind. He was only an indifferent Moslem, worshipping unknown deities whom he called Yog-Sothoth and Cthulhu.

In A.D. 950 the Azif, which had gained a considerable though surreptitious circulation amongst the philosophers of the age, was secretly translated into Greek by Theodorus Philetas of Constantinople under the title Necronomicon.

For a century it impelled certain experimenters to terrible attempts, when it was suppressed and burnt by the patriarch Michael. After this it is only heard of furtively, but Olaus Wormius (1228) made a Latin translation later in the Middle Ages, and the Latin text was printed twice - once in the 15th century in blackletter (evidently in German) and once in the 17th (probably Spanish); both editions being without identifying marks, and located as to time and place by internal typographic evidence only.

The work, both Latin and Greek, was banned by Pope Gregory IX in 1232, shortly after its Latin translation, which called attention to it.

The Arabic original was lost as early as Wormius' time, as indicated by his prefatory note (there is, however, a vague account of a secret copy appearing in San Francisco during the present century but later perishing by fire); and no sight of the Greek copy - which was printed in Italy between 1500 and 1550 - has been reported since the burning of a certain Salem man's library in 1692.

An English translation made by Dr. [John] Dee was never printed, and exists only in fragments recovered from the original MS.

Of the Latin texts now existing one (15th century) is known to be in the British Museum under lock and key, which another (17th century) is in the Bibliothèque Nationale at Paris. A 17th century edition is in the Widener Library at Harvard, and in the Library of Miskatonic University at Arkham; also in the library of the University of Buenos Aires.

Numerous other copies probably exist in secret, and a 15th century one is persistently rumoured to form part of the collection of a celebrated American millionaire. A still vaguer rumor credits the preservation of a 16th century Greek text in the Salem family of Pickman; but if it was so preserved, it vanished with the artist R.U. Pickman, who disappeared early in 1926. The book is rigidly suppressed by the authorities of most countries, and by all branches of organised ecclesiasticism. Reading leads to terrible consequences. It was from rumours of this book (of which relatively few of the general

public know) that R.W.Chambers is said to have derived the idea of his early novel The King in Yellow.

NECRONOMICON

LOVECRAFT

<http://bebe.uv.es/~vortex/lovecraft/necro1.html>

4 captures

21 Oct 1997 - 2 Feb 1999

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1997 1999 2000

About this capture
The Necronomicon

Elder Sign

Zi Dingir Ana Kanpa, Zi Dingir Kia Kanpa
Spirits of the earth remember, spirits of the sky remember...

Q. What is the Necronomicon?

The Necronomicon of Alhazred, (literally: "Book of Dead Names") is not, as popularly believed, a grimoire, or sorceror's spell-book; it was conceived as a history, and hence "a book of things now dead and gone", but the author shared with Madame Blavatsky a magpie-like tendency to garner and stitch together fact, rumour, speculation, and complete balderdash, and the result is a vast and almost unreadable compendium of near-nonsense which bears more than a superficial resemblance to Blavatsky's "Secret Doctrine".

In times past the book has been referred to guardedly as "Al Azif", or "TheBook of the Arab". It was written in seven volumes, and runs to over 900 pages in the Latin edition.

Q. Where and when was the Necronomicon written?

The Necronomicon was written in Damascus in 730 A.D. by Abdul Alhazred.

Q. Who was Abdul Alhazred?

Little is known. What we do know about him is largely derived from the small amount of biographical information in the *Necronomicon* itself - he travelled widely, from Alexandria to the Punjab, and was well read. He had a flair for languages, and boasts on many occasions of his ability to read and translate manuscripts which defied lesser scholars. His research methodology however smacked more of Nostradamus than Herodotus. As Nostradamus himself puts it in Quatrain 1 and Quatrain 2:

Sitting alone at night in secret study; it is placed on the brass tripod. A slight flame comes out of the emptiness and makes successful that which should not be believed in vain.

The wand in the hand is placed in the middle of the tripod's legs. With water he sprinkles both the hem of his garment and his foot. A voice, fear; he trembles in his robes. Divine splendour; the god sits nearby.

Just as Nostradamus used ritual magic to probe the future, so Alhazred used similar techniques (and an incense composed of olibanum, storax, dictamnus, opium and hashish) to clarify the past, and it is this, combined with a lack of references, which resulted in the *Necronomicon* being dismissed as largely worthless by historians.

He is often referred to as "the mad Arab", and while he was certainly eccentric by modern standards, there is no evidence to substantiate a claim of madness, (other than a chronic inability to sustain a train of thought for more than a few paragraphs before leaping off at a tangent). He is better compared with figures such as the Greek neo-platonist philosopher Proclus (410-485 A.D.), who was completely at home in astronomy, mathematics, philosophy and metaphysics, but was sufficiently well versed in the magical techniques of theurgy to evoke Hekate to visible appearance; he was also an initiate of Egyptian and Chaldean mystery religions. It is no accident that Alhazred was intimately familiar with the works of Proclus.

Q. What is the printing history of the *Necronomicon*?

No Arabic manuscript is known to exist; the author Idries Shah carried out a search in the libraries of Deobund in India, Al-Azhar in Egypt, and the Library of the Holy City of Mecca, without success. A Latin translation was made in 1487 (not in the 17th century as Lovecraft maintains) by a Dominican priest Olaus Wormius. Wormius, a German by birth, was a secretary to the first Grand Inquisitor of the Spanish Inquisition, Tomás de Torquemada, and it is likely that the manuscript of the *Necronomicon* was seized during the persecution of Moors ("Moriscos") who had been converted to Catholicism under duress; this group was deemed to be unsufficiently pure in its beliefs.

It was an act of sheer folly for Wormius to translate and print the *Necronomicon* at that

time and place. The book must have held an obsessive fascination for the man, because he was finally charged with heresy and burned after sending a copy of the book to Johann Tritheim, Abbot of Spanheim (better known as "Trithemius"); the accompanying letter contained a detailed and blasphemous interpretation of certain passages in the Book of Genesis. Virtually all the copies of Wormius's translation were seized and burned with him, although there is the inevitable suspicion that at least one copy must have found its way into the Vatican Library.

Almost one hundred years later, in 1586, a copy of Wormius's Latin translation surfaced in Prague. Dr. John Dee, the famous English magician, and his assistant Edward Kelly were at the court of the Emperor Rudolph II to discuss plans for making alchemical gold, and Kelly bought the copy from the so called "Black Rabbi" and Kabbalist, Jacob Eliezer, who had fled to Prague from Italy after accusations of necromancy. At that time Prague had become a magnet for magicians, alchemists and charlatons of every kind under the patronage of Rudolph, and it is hard to imagine a more likely place in Europe for a copy to surface.

The Necronomicon appears to have had a marked influence on Kelly; the character of his scrying changed, and he produced an extraordinary communication which struck horror into the Dee household; Crowley interpreted it as the abortive first attempt of an extra-human entity to communicate the Thelemic "Book of the Law". Kelly left Dee shortly afterwards. Dee translated the Necronomicon into English while warden of Christ's College, Manchester, but contrary to Lovecraft, this translation was never printed - the manuscript passed into the collection of the great collector Elias Ashmole, and hence to the Bodleian Library in Oxford.

There are many modern fakes masquerading as the Necronomicon. They can be recognised by a total lack of imagination or intelligence, qualities Alhazred possessed in abundance.

Q. What is the content of the Necronomicon?

The book is best known for its antediluvian speculations. Alhazred appears to have had access to many sources now lost, and events which are only hinted at in the Book of Genesis or the apocryphal Book of Enoch, or disguised as mythology in other sources, are explored in great detail. Alhazred may have used dubious magical techniques to clarify the past, but he also shared with 5th century B.C. Greek writers such as Thucydides a critical mind and a willingness to explore the meanings of mythological and sacred stories. His speculations are remarkably modern, and this may account for his current popularity: he believed that many species besides the human race had inhabited the Earth, and that much knowledge was passed to mankind in encounters with beings from other "spheres". He shared with some neo-platonists the belief that stars are like our sun, and have their own unseen planets with their own life forms, but elaborated this belief with a good deal of metaphysical speculation in which these beings were part of a cosmic hierarchy of spiritual evolution. He was also convinced that

he had contacted these "Old Ones" using magical invocations, and warned of terrible powers waiting to return to reclaim the Earth - he interpreted this belief in the light of the Apocalypse of St. John, but reversed the ending so that the Beast triumphs after a great war in which the earth is laid waste.

Q. Why did the novelist H.P. Lovecraft claim to have invented the Necronomicon?

The answer to this interesting question lies in two people: the poet and magician Aliester Crowley, and a Brooklyn milliner called Sonia Greene.

There is no question that Crowley read Dee's translation of the Necromonicon in the Ashmolean, probably while researching Dee's papers; too many passages in Crowley's "Book of the Law" read like a transcription of passages in that translation. Either that, or Crowley, who claimed to remember his life as Edward Kelly in a previous incarnation, read it in a previous life! Why doesn't he mention the Necronomicon in his works? He was surprisingly reticent about his real sources - there is a strong suspicion that '777', which Crowley claimed to have written, was largely plagiarised from Allan Bennet's notes. His spiritual debt to Nietzsche, which in an unguarded moment he refers to as "almost an avatar of Thoth, the god of wisdom" is studiously ignored; likewise the influence of Richard Burton's "Kasidah" on his doctrine of True Will. I suspect that the Necronomicon became an embarrassment to Crowley when he realised the extent to which he had unconsciously incorporated passages from the Necronomicon into "The Book of the Law".

In 1918 Crowley was in New York. As always, he was trying to establish his literary reputation, and was contributing to "The International" and "Vanity Fair". Sonia Greene was an energetic and ambitious Jewish emigré with literary ambitions, and she had joined a dinner and lecture club called "Walker's Sunrise Club" (!); it was there that she first encountered Crowley, who had been invited to give a talk on modern poetry.

It was a good match; in a letter to Norman Mudd, Crowley describes his ideal woman as "rather tall, muscular and plump, vivacious, ambitious, energetic, passionate, age from thirty to thirty five, probably a Jewess, not unlikely a singer or actress addicted to such amusements. She is to be fashionable, perhaps a shade loud or vulgar. Very rich of course." Sonia was not an actress or singer, but qualified in other respects. She was earning what, for that time, was an enormous sum of money as a designer and seller of woman's hats. She was variously described as "Junoesque", "a woman of great charm and personal magnetism", "genuinely glamorous with powerful feminine allure", "one of the most beautiful women I have ever met", and "a learned but eccentric human phonograph". In 1918 she was thirty five years old and a divorcee with an adolescent daughter. Crowley did not waste time as far as women were concerned; they met on an irregular basis for some months.

In 1921 Sonia Greene met the novelist H.P. Lovecraft, and in that year Lovecraft published the first novel where he mentions Abdul Alhazred ("The Nameless City"). In

1922 he first mentions the Necronomicon ("The Hound"). On March 3rd 1924, H.P. Lovecraft and Sonia Greene married.

We do not know what Crowley told Sonia Greene, and we do not know what Sonia told Lovecraft. However, consider the following quotation from "The Call of Cthulhu" [1926]:

That cult would never die until the stars came right again [precession of the Equinoxes?], and the secret priests would take Cthulhu from His tomb to revive His subjects and resume His rule of earth. The time would be easy to know, for then mankind would have become as the Great Old Ones; free and wild, and beyond good and evil, with laws and morals thrown aside and all men shouting and killing and revelling in joy. Then the liberated Old Ones would teach them new ways to shout and kill and revel and enjoy themselves, and all earth would flame with a holocaust of ecstasy and freedom.

It may be brief, it may be mangled, but it has the undeniable ring of Crowley's "Book of the Law". It is easy to imagine a situation where Sonia and Lovecraft are laughing and talking in a firelit room about a new story, and Sonia introduces some ideas based on what Crowley had told her; she wouldn't even have to mention Crowley, just enough of the ideas to spark Lovecraft's imagination. There is no evidence that Lovecraft ever saw the Necronomicon, or even knew that the book existed; his Necronomicon is remarkably close to the spirit of the original, but the details are pure invention, as one would expect. There is no Yog-Sothoth or Azathoth or Nyarlathotep in the original, but there is an Aiwaz...

Q. Where can the Necronomicon be found?

Nowhere with certainty, is the short and simple answer, and once more we must suspect Crowley in having a hand in this. In 1912 Crowley met Theodor Reuss, the head of the German Ordo Templi Orientis (O.T.O), and worked within that order for several years, until in 1922 Reuss resigned as head in Crowley's favour. Thus we have Crowley working in close contact for 10 years with the leader of a German masonic group. In the years from 1933-38 the few known copies of the Necronomicon simply disappeared; someone in the German government of Adolf Hitler took an interest in obscure occult literature and began to obtain copies by fair means or foul. Dee's translation disappeared from the Bodleian following a break-in in the spring of 1934. The British Museum suffered several abortive burglaries, and the Wormius edition was deleted from the catalogue and removed to an underground repository in a converted slate mine in Wales (where the Crown Jewels were stored during the 1939-45 war). Other libraries lost their copies, and today there is no library with a genuine catalogue entry for the Necronomicon. The current whereabouts of copies of the Necronomicon is unknown; there is a story of a large wartime cache of occult and magical documents in the Osterhorn area near Salzburg. There is a recurring story about a copy bound in the skin

of concentration camp victims.

This F.A.Q. was compiled using information obtained from:

"The Book of the Arab", by Justin Geoffry, Starry Wisdom Press, 1979.

Colin Low has never read the Necronomicon, never seen the Necronomicon, and has no information as to where a copy may be found.

NECRONOMICON

LOVECRAFT

<http://bebe.uv.es/~vortex/lovecraft/necro2.html>

2 captures

21 Oct 1997 - 2 Feb 1999

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About this capture

The Necronomicon

Q. What is the Necro0micon?

The NecroMicon (literally, "The Book of Dead Mice") is a near legendary text, also known as "Al As-if". It was written in Damascus in 730 A.D. by Abdul Alhirra (known irreverently in the modern West as: "Bill the Cat"), of whom little is known, other than that he travelled widely and may have been the originator of the "Ackankar" cult.

Q. Where may the Necromicon be found?

Unfortunately, the original Arab text has been lost, and only fragments remain of the various translations that were attempted. The most notable such translation was the work of an otherwise unknown cleric called "the mysterious Wormius"; we even know of his name only through tertiary sources (for example, the fine historical researches of Dr Phileus Sadowsky). Most likely Wormius encountered Alhirra in the course of an inspection of booty brought back from the Crusades.

It is believed that the exiled cabalist Ignatz Eliezer carried a copy of Wormius' translation with him to Prague, where he met Dr. John-D, the famous English magician and rapper (best known in this regard for introducing the magickal cry "IAO!" to rap, the modern

form of which is "Yo!"). John-D in turn translated Wormius into Enochian, encoded the result with a complex multivalent substitution cipher, and sold the new manuscript to Rudolf II of Bavaria, as the work of Roger Bacon. Over the centuries many scholars of the occult puzzled over John-D's handiwork; perhaps the most notorious of these was Adam Weishaupt, who as a young man was fascinated by the mysterious "illuminated manuscript".

Rudolf's collection was broken up with the passage of time, with his collection of rare manuscripts making its way to the venerable Jorge's famous library in Italy. It survived the fire that destroyed Jorge's abbey and took his life, and along with the other remaining fragments of Jorge's collection was stored at a Jesuit college for many years. In 1912 it was discovered there by Wilfred Voynich, a Polish scientist and lover of rare books. He was also the son-in-law of George Boole, the logician, and he may have had the impression that the manuscript contained certain ideas of Bacon's that anticipated modern combinatorics.

Ever since then there has been a global effort to decipher the Voynich Manuscript, as it is now known. A history of this effort can be found in "The Voynich Manuscript: An Elegant Enigma", by Mary D'Empirio (ADA 070 618; US Department of Commerce, National Technical Information Service, Washington DC, 1978). Several times solutions have been announced, but all have been found wanting. The text of the manuscript itself is available via anonymous ftp from rand.org (192.5.14.33) (/pub/jim/voynich.tar.Z).

Q. What is the content of the Necromicon?

The book is generally agreed to have contained Alhirra's metaphysical speculations. "Bill the Cat" appears to have outlined a baroque cosmology in which our world is one of many "fabricated" worlds, made for various purposes. Alhirra's philosophy is not unusual for its time in possessing teleological elements, but what truly sets it apart is that the purpose of our world is seen to be the performance of a giant "calculation" (ironic, given Voynich's likely presumptions about the manuscript's content, mentioned above). In this respect he is remarkably modern (see, for example, Edward Fredkin's recent attempts to view the universe as a computational process).

From the modern viewpoint, Alhirra subsequently diminishes the attractiveness of his thought by then introducing his pet obsessions - cryptozoology and numerology. He believed that the overseers of this vast computation (the "Archons" or "Sysadmins", in occult jargon), although originating in another dimension ("the spaces between"), had incarnated in a form visible to us - as "mice" (hence the book's title). He believed that their centre of operations was "an alien city in a cold land to the north" - presumably the Antarctic. Alhirra had several visions of this city from space, perhaps while scrying (these visions later formed the basis of the "Piri Reis" map); he described the city's physical environment, and its flora and fauna, in considerable detail, and it is for this reason that the NecroMicon is also sometimes known as "The Penguin Opus".

Alhirra also attached great significance to the number 42, suggesting that this number somehow lay at the heart of the planetary entelechy, but never explaining why. It is a frequent observation that 42 is twice 21, the number of characters in John-D's Enochian alphabet, but otherwise no one knows what "Bill" meant by this. Colin Low has written

that Alhirra's scrying technique involved the use of "an incense composed of olibanum, storax, dictamnus, opium and hashish", and it has been surmised that the NecroMicon was not meant to be understood except by individuals who had ingested certain rare psychedelic plants. (For more on this line of thought, see ethnopharmacologist Terence McKenna's article on the Voynich manuscript in Issue #7 of "Gnosis" magazine, and the scene in Wilson and Shea's "Illuminatus!" in which Weishaupt attempts to fathom the NecroMicon).

Alhirra himself may have been unhinged by his exploration of consciousness. He is said to have written that to free oneself from "the click of the mouse" (an unclear phrase, apparently referring to the means of their alleged control) one must become "like that cat, dwelling in the midpoint between Something and Nothing, which is neither alive nor dead." Perhaps this is similar to the sentiment that one should be "in the world, but not of it." In any case, Alhirra is said to have met his end while standing on a chair, literally frightened to death by his invisible persecutors; his last words were, "la! Cthulhu ack-phffftagn..."

Q. What about the Necronomicon?

A. A modern superstition, in my opinion, but there are some people on alt.horror.cthulhu who take it seriously.

NECRONOMICON

LOVECRAFT

<http://bebe.uv.es/~vortex/lovecraft/faq1.html>

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About this capture

Frequently Asked Questions Part 1

The Necronomicon - FAQ Version 2.0

20 May 1994

Written and compiled by Kendrick Kerwin Chua

(kchua@unf6.cis.unf.edu)

University of North Florida, United States of America

FAQ - Part 1

This FAQ supercedes all previous versions of the Necronomicon FAQ, versions 1.0, 1.1, and 1.3. These versions should be erased and replaced by this version.

This Frequently Asked Questions document is divided into four parts. The first part contains down and dirty information designed for the impatient who wish to get their hands on a book titled Necronomicon. The subsequent parts contain more information, some factual and some subjective.

This FAQ is neither comprehensive nor exhaustive. If you feel that the author of the FAQ has missed some vital point, please feel free to e-mail the author at the above internet address. Alternately, you may direct a Usenet post to alt.necromicon, alt.magick or alt.toys.transformers and the author may eventually run across your post.

Table of contents for part 1 -

What is the Necronomicon?
Where can I find a copy of the Necronomicon?
What if my lousy bookstore does not carry it?
What do I do now that I have a copy?
What should I believe?

1. What is the Necronomicon?

This FAQ is chiefly concerned with the mass-media format books on the international market which are titled Necronomicon. These books are marketed in the occult and "New Age" sections of bookstores, and are reputed to be books of magick, or grimoires. This FAQ does not address the following items related to the Necronomicon:

"Necronomicon" - an anthology of B-grade horror movies;
NecronomiCon - an annual convention of H.P. Lovecraft enthusiasts;
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Vital information on the two commercially available Necronomicons which fit our narrow description is as follows:

"The Necronomicon: Second Edition"

Edited by Simon

(c) 1977 Schlangekraft Inc.

pub Magickal Childe, Inc.

Avon Books, New York (1980 printing)
ISBN - 0 - 380 - 75192 - 5
US \$ 5.99

"The Necronomicon: The Book of Dead Names"
Edited by George Hay
with Colin Wilson, Robert Turner, and David Langford
(c) 1978 Neville Spearman Ltd.
Skoob Books Publishing Ltd, London (1992 printing)
ISBN - 1 - 871438 - 16 - 0
US \$ 9.95

2. Where can I find a copy of the Necronomicon?

As stated above, the book is frequently available in the local book shop. In America, BDalton Booksellers and Books-a-Million often carry one of the two Necronomicons, and can order the other (provided with the right information, like the nifty numbers and letters given above).

3. What if my lousy bookstore does not carry it?

Then you can order the books direct from wholesalers and distributors, like the Abyss Distribution Company (free plug coming up)

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Abyss Distribution
48 Chester Road
Chester MA 01011 - 9735
(413) 623 - 2155 , M-F 10am - 4 pm EST
(413) 623 - 2156 priority FAX orders

Quant	Item #	Description	Price	Total
	N/A	Necronomicon - Simon	5.99	
	N/A	Necronomicon - George Hay	9.95	
			Subtotal-	
			(only if you live in MA) MA State Tax-	
			Shipping-	\$4.00

Total-

Shipment Preferred - ☐ Mail ☐ UPS

Payment by - ☐ Money Order

☐ Cash

☐ Personal Check (longer to process)

☐ Visa

☐ Mastercard Card #-

Expiration Date-

Signature- _____

Print Name-

Special information:

☐ Send OUT OF STOCK items separately and charge extra shipping (\$2)

☐ Send OUT OF STOCK items with my next order automatically

COD orders cost an extra \$5, plus the regular \$4 shipping.

Canadian and foreign orders have a \$5 minimum shipping charge.

Packages sent by U.S. mail are at customer's risk w/o insurance.

-----Cut Here-----

Abyss is a large dealer of occult related books, supplies, and materials, and has sent thousands of Necronomicons all over. Cut out this form and send as an order, or call them with your credit card handy. Or request a full catalog from the above address.

The author of the FAQ is in no way affiliated with Abyss, and makes no claims regarding the company. End of free plug.

4. What do I do now that I have a copy?

You should read it. Many people own the book simply to own it and do not read it.

Therefore they have very little to contribute to discussions about the Necronomicon on the Usenet groups alt.magick or alt.necromicon. Please read your copy.

5. What should I believe?

Now that you've read your copy(ies) of the book, we can try to discuss what you should and should not believe, by filling in what may or may not be gaps in your background knowledge concerning the Necronomicon...

NECRONOMICON

LOVECRAFT

<http://bebe.uv.es/~vortex/lovecraft/faq1.html>

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About this capture

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20 May 1994

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(kchua@unf6.cis.unf.edu)

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Quant	Item #	Description	Price	Total
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Subtotal-

(only if you live in MA) MA State Tax-

Shipping- \$4.00

Total-

Shipment Preferred - ☐ Mail ☐ UPS

Payment by - ☐ Money Order

☐ Cash

☐ Personal Check (longer to process)

☐ Visa

☐ Mastercard Card #-

Expiration Date-

Signature- _____

Print Name-

Special information:

☐ Send OUT OF STOCK items separately and charge extra shipping (\$2)

___ Send OUT OF STOCK items with my next order automatically

COD orders cost an extra \$5, plus the regular \$4 shipping.
Canadian and foreign orders have a \$5 minimum shipping charge.
Packages sent by U.S. mail are at customer's risk w/o insurance.

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Abyss is a large dealer of occult related books, supplies, and materials, and has sent thousands of Necronomicons all over. Cut out this form and send as an order, or call them with your credit card handy. Or request a full catalog from the above address.

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NECRONOMICON

LOVECRAFT

<http://bebe.uv.es/~vortex/lovecraft/faq2.html>

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Frequently Asked Questions Part 2
The Necronomicon - FAQ Version 2.0

FAQ - Part 2
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What is a "Necromicon"? Shouldn't it be Necronomicon?
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Appendix

History of the Necronomicon, as rendered by H.P. Lovecraft
An abridged Pantheon of Mythos, as given by Lovecraft and Simon
Miscellaneous useful information about the Necronomicon

INTRODUCTION TO VERSION 2.0

This revision is prompted by several small inconsistencies in the original FAQ 1.3. A preface part has been added containing more hands-on information on how to actually get a hold of the books, as well as ISBN statistics and other fun stuff like that. Also, various fact errors have been checked, re-checked, and glossed over (IE, a lot of stuff has been left to remain, even though the clarity and/or truth is quite questionable). But that's okay, this FAQ is far more useful than its three predecessors.

KKC 20 May 1994

Again, a revision is prompted by a change in the status of the Faraday book. As I said in

an eariler post, the Faraday Necronomicon does not exist. It was a spoof that was inadvertantly published by a Massachusetts newspaper, and does not deserve the amount of research I've put into it (you may properly infer that I'm a bit incensed at this find ...) Anyway, the rest of the introduction comes from v. 1.2, because most the rest of the FAQ is the same. Enjoy.

KKC 20 October 1993

Other than that, I have been able to fill in a few blanks in the original FAQ, a table of contents, and I have added a third part as a sort of appendix. This includes within it the complete text of Lovecraft's fictional History of the Necronomicon, as well as a Pantheon listing of the dieties which are common to Lovecraft and the Simon Necronomicon. If you feel I have left anything out, or that I have made an error, please don't hesitate to send me e-mail. Thanks go out to Lupo the Butcher, who was a tremendous help with the original text and in between revisions, as well as Josh Geller and Thyagi Nagashiva (who is no longer listed as an alias of Aliester Crowley....)

KKC, 29 June 1993

INTRODUCTION TO ORIGINAL VERSION

I sometimes wonder why I have taken it upon myself to become a caretaker of the argument over the "thing" called the Necronomicon. Not the black paperback book, not the concept H.P. Lovecraft invented, and not the big coloring book by H.R. Giger. I cannot bring myself to call it anything but the "thing", because at present, the human race cannot come to a consensus on what the Necronomicon is. People who claim that they are skeptics, people who believe that they practice Magick, people who believe that they are Satanists, and just about everyone else have argued and argued with their voices and their e-mail accounts over the what, why, where, who, how, and the when of the Necronomicon.

Most people who argue whatever viewpoint are reasonably knowledgable about their subject, and are fairly expert in their particular angle of entry into the subject of the Necronomicon. Science fiction and horror fans who have something to say are well-read in their H.P. Lovecraft and August Derleth. Pagans and Satanists who join in are reasonably well-read in their LaVey and Crowley. Skeptics know their Colin Wilson and their Sumerian mythology. And so, except for the big flamewar that happens every six months or so, discussion is at best educational and enlightening, but usually leads to no concrete conclusions or new ideas.

Aside from that problem, there are also newbies on Netnews and beyond who may have seen a Lovecraft novel once or twice, dabbled in the occult, or played a role playing game. Innocently asking what the Necronomicon is, they become the butt of numerous jokes, get caught in flamewars, and leave their questions mostly unanswered and their information confused and incomplete. I know, because I was once in this predicament. I

have since taken the time to research, filled my disk space with other peoples posts and flames, and created this FAQ for the enlightenment of all.

If you have any comments to make, additions to contribute, or corrections to offer, please e-mail me at kchua@unf6.cis.unf.edu. Thanks go out to Thyagi Nagashiva, "Grendel" Al Billings, Colin Low, and Josh Geller of netnews.alt.magick, SemHaza and Lupo from alt.satanism, Marc Carlson, and Issac Truder. Also to anyone out there that helped whom I may have forgotten.

Kendrick Kerwin Chua

22 March 1993

Servant of the Dark Lord, and keeper of the decade.

FREQUENTLY ASKED QUESTIONS

[Note: Text within [brackets] indicate text which would normally be placed in a footnote or a bibliography. However, since this FAQ is most likely going to be read as a text file on some newsreader, footnotes are unwieldy in the extreme. Therefore, all such information will be bracketed and indented like so. Read them or ignore them. KKC]

1. What is the Necronomicon?

A question not answered easily, quickly, or with any level of assurance. If we may begin at what seems to be the beginning, we will also answer the question:

1a. Who is H.P. Lovecraft?

In the early 1900's, a man by the name of Howard Phillips Lovecraft lived in New England and struggled with an unsuccessful career as a writer. Living as a bachelor and a recluse most of his life, he tried various occupations, journalism, literary criticism, and editing among them. He finally came upon an enjoyable form of composition, writing horror fiction. Like his hero, Edgar Allen Poe, Lovecraft dreamed of creating worlds of wonder and mystery, and is credited with the creation of the modern mystery format by his student, Robert Bloch, the author of Psycho. While Lovecraft published much of his work, most notably in the magazine "Weird Tales", he died with no critical acclaim, and little recognition by the public. It was much later, after World War II and into our decade, that Lovecraft began to receive the publicity that he deserved as a literary figure. Lovecraft is now noted as the logical successor to Poe, and served as the inspiration for many modern horror authors, including Stephen King.

[(1) Most information from Willis Conover's biography of Lovecraft entitled Lovecraft at Last. Published by Carrollton-Clark in 1975 in Arlington, Virginia. ISBN 0-915490-02-1. Conover was a publisher who corresponded with Lovecraft during the height of his writing and during his years of illness before he died. KKC]

What made Lovecraft's works different from other pulp fiction was his method of "legitimizing" the stories he told. Devoid of gratuitous splatter violence or adolescent foolishness, Lovecraft mixed ancient mythology and occult literature by real authors with books and theologies of his own devising. He did this so well that in many short stories, one cannot tell the difference between the two without a lifetime's knowledge of the subject. Take the story "The Rats in the Walls", where Lovecraft creates a fictional family history from the Magna Mater cult, or in "The Dunwich Horror", where Lovecraft freely intermingles books like the *Malleus Maleficarum* with fictional titles like the *Book of Eibon* or the *Vermiis Mysterius*.

[(2) This opinion is expounded upon by Robert Bloch in the introduction to the Lovecraft anthology entitled *Bloodcurdling Tales of Horror and the Macabre*. New edition published by Ballantine Books, ISBN 0-345-35080-4. KKC]

One of the titles that Lovecraft freely threw around was *Necronomicon*. Lovecraft denied that the book existed, and wrote as a joke a paper titled "A History of the *Necronomicon*", giving a chronology of the book, names, and places. Supposedly, the book was written around A.D. 700 by an arab by the name of Abdul Al-Hazred, and the original title was *Al Azif*, which is arabic for the sound made by nocturnal insects. Al-Hazred was supposedly better known as "the Mad Arab", and the name of the book is supposedly bastardized greek and latin, which roughly translates into "The Book of Dead Names" (IE ikon=book, Necro=die or dead, and Nom=name).

[(2a) The nomenclature of the *Necronomicon* is one of those wonderful topics that can be argued forever, much like the debate over whether Elvis Presley is still alive. Whatever the true linguistic origins of the name, "*Necronomicon*" is meant to evoke images of horror and suspicious, and so it does. KKC]

Lovecraft told his colleagues that he stole the name "*Al Azif*" from another author as a joke, and that the name "*Al-Hazred*" was a pun on his mother's maiden name, Hazard. (The history is reproduced in the Appendix, in part 3 of the FAQ. The archivist is receiving no monetary gain from the publication of the material in this public format.)

[(3) Again, from Conover's Lovecraft at Last. KKC]

From this, we can assume the following: In fiction or in fact, the *Necronomicon* is a magickal grimoire, or a collection of spells and experiences from the pen of one person, presumably the man called Al-Hazred.

Apparently there are those who believe that Lovecraft lied. Several books are currently in print bearing the title *Necronomicon*. But whether or not Lovecraft invented the concept of the *Necronomicon*, it was he who gave it publicity and notoriety.

2. What are the *Necronomicons* like? What is in these books?

Well, it depends on what you happen to find.

Of the books which are titled Necronomicon:

- 1) The Necronomicon, by Abdul Al-Hazred
Edited by Simon
ISBN 0-380-75192-5
Copyright 1977 by Magickal Childe Publications, New York
1980 by Avon Books, third printing
218 pages, illustrations by Khem Set Rising
Standard mass media (paperback) format
\$5.99 in the U.S.

Published by the same people who produced Anton Lavey's Satanic Bible, this book has little or nothing to do with Lovecraft, but a great deal to do with Sumerian and Assyrian mythology. One fourth of the book is a large introduction written by Simon that supposedly relates the history and the times of the Necronomicon and of Abdul Al-Hazred. The book seems to be a collection of genuine translations of cuneiform tablets found in Iraq by archaeologists, with the occasional indecipherable line deciphered by Simon, invariably with some reference to Cthulhu or another reference to something vaguely Lovecraftian.

Simon claims that the book was originally written in Greek, and that this volume is not a complete translation, as parts were "purposely left out" for the "safety of the reader".

This book is interesting because of its subtlety in some places, and outright bluntness in others. While Simon attempts in his preface to form a tenuous link between Lovecraft and Aleister Crowley (who never met each other, as far as anyone knows), he dedicates the book in part to a demon named Perdurabo, without telling us who he is. Frater Perdurabo is a name that Crowley adopted for himself, and is a mystical motto of sorts. Also, Simon warns against allowing the text to be used by "novices" in the mystical arts, and the author also states repeatedly something to the effect of "show these words not to the uninitiated". However, neither give any definition of what an expert or an initiate might be. The system of rituals also seems extremely simplistic, compared to, say, the high complexity of the Golden Dawn system.

On the up side, the book does contain some "real" information, most notably the fifty names of Marduk as archetypes, and an abridged version of the Sumerian creation epic, where Marduk kills Tiamat and creates the earth from her corpse. Also, the symbols and sigils are complex and interesting to look at, and form the basis of a "gate walking" ritual that supposedly takes a full year, and is supposed to raise the user's consciousness to a higher state. This sort of ritual is common to many magickal texts. The text also bears a suspicious resemblance to The History of Babylon by Berosus, which is considerably more credible to historical authorities.

This book was also made available in hardback leatherbound, with silver inlay on the cover. The archivist believes that the print run was about 600, and it was made available in an advertisement in Omni magazine in 1989.

1a) The Necronomicon Spellbook, by Simon
ISBN 0-939708-11-6
Copyright 1987 by Magickal Childe Publications
170 pages, paperback
\$6.95 in the U.S.

The Gates of the Necronomicon, by Simon
ISBN 0-939708-08-6
\$14.95 in the U.S

These two books, essentially repeating the material in the "original" Simon Necronomicon, are Simon's efforts towards fleshing out the vague material he originally put forth in 1977.

The Necronomicon Spellbook, originally entitled Necronomicon Report, is a "simplified" guide towards usage of the fifty names of Marduk in divination and prayer, and contains some interesting insight into the meanings of the names. It is interesting to note that many systems of Magick seem to have some diety upon whom many names are conferred; Egyptian and Greek pantheons come to mind.

The Gates of the Necronomicon is a purported "introduction to the system," which supposedly takes one step by step through each part of the gate walking initiation which is described in the Necronomicon. Supposedly, the ambiguities and unavailability of certain materials which are needed in the rituals are explained away by Simon. The book is currently unavailable from Magickal Childe; although they claim to have published a first edition in June of 1992, it was never made available. It was supposed to be released for the first time in December of 1993, as a sort of "sequel" to the first. No evidence of the "Gates" book has yet manifested.

[(4) Short of travelling directly to New York and visiting the Magickal Childe shop, you will find these two very difficult to obtain (and if you don't, please do tell us all how you got them). KKC]

2) The Necronomicon, by Colin Wilson et al.
ISBN 1 - 871438 - 16 - 0
Edited by George Hay
Copyright 1978 Neville Spearman, London
184 pages, illustrated by Stamp and Turner
\$9.95 in the U.S.

With about 150 pages of introduction and essay, and about 40 pages of Necronomicon,

famed skeptic Colin Wilson gives us the most exhaustive piece of research on how H.P. Lovecraft must have seen the Necronomicon, and evidence for and against the existence of such a book. Wilson calls on the research by Robert Turner and David Langford to form a Necronomicon that they admit freely was fabricated from the works of Lovecraft alone, and seemingly without any real historical base. Notably, Wilson presents a "complete" text on the summoning of Yog-Sothoth and the passage through the gates, the Ibn Ghazi powder, the "adjuration" of Cthulhu, and references to Kadath, Leng, and other names found only in Lovecraft's stories. There is also a poem containing the famous "not dead which eternal lie" couplet.

Wilson claims to have taken the contents of an obscure volume owned by John Dee called the Liber Logaeth, which supposedly contains several tables of enochian-like characters in 49x49 grids. From this, Hay and Wilson claim to have taken the contents of the book that they published.

It can be said with a fair amount of certainty that the Hay book is a fake. In addition to various references to the fictional Miskatonic University as if it were real, there are also plates and photographs which are cunningly faked as if to convince the reader that all the materiel is genuine. Look closely if you have a copy; what they portray is not necessarily what has been "translated."

In toto, the book contains:

A table of working

The configuration of planetary and astrological stones to form a circle

Four hand signs

Ye Elder Sign

Ye Sigil of Koth

To Compuund Ye Incense of Zkauba

To Make Ye Powder of Ibn Ghazi

Ye Unction of Khephnes Ye Egyptian

To Fashion the Scimitar of Barzai

Ye Alphabet of Nug-Soth

Ye Voice of Hastur

Concerning Nyarlathotep

Of Leng in Ye Cold Waste

Of Kadath Ye Unknown

To Call Forth Yog-Sothoth

To Conjure of Ye Globes

Ye Adjuration of Great Cthulhu

To Summon Shub-Niggurath Ye Black

The Talisman of Yhe

Ye Formula of Dho-Hna

This book is probably most useful to players of the role playing game Call of Cthulhu, as it is most faithful to the works of Lovecraft.

At the moment, the book is not available on American shelves, so far as the archivist has been able to discern. Every occult shop and speciality bookstore has either been out of stock for years or participated in some elaborate conspiracy to keep it out of American hands (most likely the former, but don't discount the possibility :) To obtain the book, you need to mail order it for \$9.95 from the Abyss, a New England occult wholesaler whose address is given in part I of the FAQ.

The Hay Necronomicon was also begetting a sequel in December, called The R'lyeh Text, which supposedly is a translation of the second half of the book (the Necronomicon part is only the first half, so claims Wilson). This book does not seem to be in existence yet either.

[(5) This information owes a great deal to Ashton from the net, who seems to have no last name, but found and bothered to read the book. I have also read the book by this writing. KKC]

3) Al Azif: The Necronomicon, by Abdul Al-Hazred
Copyright 1973 by Owlswick Press
196 pages
Hardback

This is an interesting book, if for purely aesthetic reasons. It consists of eight pages of simulated Syrian script, repeated over and over 24 times, in a spiffy hardback cover. No notes, no value, makes a great conversation piece.

It is interesting to note that Wilson says in his introduction to the Hay Necronomicon that it was this book which inspired DeCamp to collaborate on the publication of the Hay Necronomicon. The connection is unclear, as this book is very very unavailable to the general public.

A few copies are available in the rare and uncirculating portions of some university libraries. The University of South Florida, somewhere in Tampa, has one under tight lock and key, according to one anonymous source.

An entry which once deserved a place among these Necronomicons has been proven to be a hoax. Apparently a man by the name of Wollheim sent to the Branford Review (a Massachusetts Newspaper) a fake review of a book called Necronomicon in 1934, supposedly edited by a W.T. Faraday. Interestingly, it was this fake book review which spurred Lovecraft to write his own History of the Necronomicon, according to Willis Conover. Although Lovecraft had invented most of the history prior to this time, it was small scale hoaxes like the Wollheim incident which actually inspired Lovecraft to set the record firmly crooked on one or two relevant points.

A copy of the history is found at the end of this FAQ.

There are also many other books that bear the same title. Modern artist H.R. Giger, of Alien fame, has produced two books of horror art titled Necronomicon. There is also a gaming newsletter in the northeast called Necronomicon. There are also many entries in catalogs, library systems, and cross-references to books with the title Necronomicon, most of which are pranks or inside jokes. If anyone does find a significant book titled Necronomicon not in the above list, please e-mail the archivist.

3. Who is/was Abdul Al-Hazred? Does he exist?

Two theories:

1) Lovecraft?

As stated above, Lovecraft created the name as a family joke. His mother's maiden name was Hazard, and taking a common name "Abdul", Lovecraft created the Mad Arab with his scanty knowledge of Arabic nomenclature. Lovecraft had such inside jokes with many of his fictional authors. Comte D'Erlette, author of the fictional Cultes de Goules, was a derivative of the name of Lovecraft's biggest fan, August Derleth. Robert Blake, the writer who was possessed and destroyed by Nyarlathothep in "The Haunter of the Dark," was based on his student Robert Bloch, the author of Psycho.

2) For Real?

Supposedly, there was a wandering Arab who ended up in Damascus after witnessing horrible magical rituals since leaving his home on the bank of the Euphrates river sometime in the mid 1200's. He took the name Abdul Al-Azred, which supposedly but erroneously means Servant of God, He Who Knows the Forbidden (or something to that effect). After writing down an incomplete synopsis of everything he learned and saw, he mysteriously vanished, leaving only a thick, 800 page greek text.

Originally, this wandering Arab was thought by the archivist to be the famous Ibn Khallikan, the biographer and historian from whose works we know many great middle eastern writers and philosophers. Without Khallikan's work, many of these men and women would be forgotten. An exhaustive search of Khallikan's biographies reveals no one with a name even remotely similar to Al-Hazred. Khallikan himself should not be confused with Al-Hazred either.

There is evidence against and for both theories, all of which is too lengthy to include in this already humongous FAQ. But suffice it to say that the above two theories are the prevalent ones, with other minor ones floating around.

[(6) Jason and Laurie Brandt from the University of Oregon are the main contributors to the extremely abridged text above. KKC]

4. Who or what is Cthulhu?

Cthulhu is the main character of Lovecraft's masterpiece, *The Call of Cthulhu*. Supposedly, in the early days of life on earth, an alien being came to earth and established rule over whatever sentient life was inhabiting earth. However, the lives of Cthulhu and his race are reportedly cyclical, and so at present they are in a hibernation of sorts.

Cthulhu is chief among these entities. Cthulhoid beings resemble a humanoid several hundred feet tall, with a head resembling a squid, claws, and prodigious telepathic capabilities. Supposedly, the cycle is about to end as the 20th century comes to a close, and Cthulhu has maintained a cult of humans to help him return and re-establish his previous rule.

In the *Simon Necronomicon*, Cthulhu is seen as the great and all-powerful evil that will invade the world with the rest of his "evil" brethren if certain gates are left open or carelessly used. Cthulhu is head of the Ancient Ones, the old gods who were defeated originally by the Elder Gods, who are supposedly the "good guys".

An interesting side note: Kutu is the name of a city in the Sumerian underworld, according to the mythology. Lu is a word in Sumerian which reads as "man", as evidenced by all the Mesopotamian kings whose names were LuGalxxxxx, meaning "Great Man of xxxxx". So KutuLu means man of the underworld. Or so claims Simon, the editor of the *Magickal Childe* rendering of the *Necronomicon*.

Those interested should read the netnews.alt.horror.cthulhu FAQ for more information.

NECRONOMICON

LOVECRAFT

<http://bebe.uv.es/~vortex/lovecraft/faq3.html>

2 captures

25 Oct 1997 - 28 Jan 1999

Oct JAN Feb

28

1997 1999 2000

About this capture

FAQ - Part 3

5. What is a "Necromicon"? Shouldn't it be Necronomicon?

Probably the most frequently asked, see this post from Joshua Geller:

From: joshua@coombs.anu.edu.au (Joshua Geller)

Subject: Re: Necronomicon FAQ

Date: 23 Oct 92 10:11:39 GMT

oh shit.

due to the fact that I'm at home at 1200 baud and my editor sometimes skips characters under these conditions, this group was created as 'alt.necromicon' rather than 'alt.necronomicon'.

I am now going to rmgrouop it and newgroup the new one.

sorry for any inconvenience.

josh

This is the reason for the misspelling. No one has created a new group with the correct spelling as of yet, due to the low volume of messages on netnews.alt.necromicon.

6. Does the Necronomicon really exist?

Reference this question to seven years of e-mail and dozens of flamewars. I respectfully submit instead this post from Thyagi Nagashiva (and withdraw any official opinion)....

Please note that my stance on the Necronomicon in this context is not in conflict with the fact that I have said the Hay Necronomicon is a fake. Just because something is not what it claims does not mean it cannot be useful. The Hay Necronomicon does claim to be the ancient word of Abdul Al-Hazred, but in fact was the product of many men's imaginations and hard work. Does this reduce its value or its utility?

Please feel free to work it out for yourself.

Just as a side note: The first line of this answer once read "Reference this question to five years," not seven. I have been at this for far too long...

9210.16 e.v.

Liber Grimoiris

The Parallels of East and West:
Termas, Grimoires and The Necronomicon

By Frater I Nigris (666)
Do what thou wilt shall be the whole of the Law.
The word of Sin is Restriction.

[... text deleted ...]

In the west such texts have sometimes been attributed to God or to a person who had an experience attributed to God (The Revelation of St. John, for example). In orthodox religion they are called 'revelations'. In heretical or 'occult' traditions they are called 'grimoires'. More often than not they are said to be of ancient or mystically powerful origin. As Richard Cavendish explains in *The Black Arts*, 1967, Putnam:

"...the writers of old grimoires, or magical textbooks, which instruct the reader in methods of calling up evil spirits, killing people, causing hatred, and destruction or forcing women to submit to him in love, did not think of themselves as black magicians. On the contrary, the grimoires are packed with prayers to God and the angels, fastings and self-mortifications and ostentatious piety. The principal process in the Grimoire of Honorius, which is usually considered the most diabolical of them all, overflows with impassioned and perfectly sincere appeals to God and devout sayings of the Mass. It also involves tearing out the eyes of a black cock and slaughtering a lamb, and its purpose is to summon up the Devil." p. 3.

Cavendish confines his writings about 'grimoires' here to those which are intended to aid the adept in summoning demonic entities, descriptions complete with bodily movements and 'barbarous names' of evocation. It seems that many such texts are in existence, having survived the ravages of an orthodox fear, yet not all of them concern this subject.

When looking at the origin of grimoires and termas, what is being cited as their 'source' (e.g. 'Abraham the Jew', the source of *The Book of the Sacred Magic of Abramelin the Mage*; or 'Aiwaz/Aiwass', the source/channel of *The Book of the Law*) is a certain state of consciousness. Whether this state of consciousness is in some way related to any historical or extra-terrestrial figure I leave to the discernment of the reader.

Given all this, there is no reason why a text could not be referred to ahead of time by its source, the 'intended' recipient, or a knowledgeable or intuitive third party. The state of consciousness is there to experience by those with the courage and ability. The

scripture will be received by the adept in any case, and there is no reason why more than one copy of said text could not be obtained, though individual minds being what they are it will most likely be a different 'version'. Perhaps this is the reason that the gospels of Matthew, Mark, Luke and John differ as much as they do.

THE NECRONOMICON

When we then turn to the text referred to as The Necronomicon by H.P. Lovecraft, we are hard-pressed to render a 'verdict' as to its legitimacy. If indeed the text preceded Lovecraft, then this does not guarantee that it has come down to us unedited. If the idea and title were used by Lovecraft as a result of suggestions from others without an extent text, then perhaps its 'source consciousness' hid the text until a later time. If Lovecraft fabricated even the IDEA of the tome along with its title, then perhaps he was simply a 'third party' to a state of consciousness which we may never assess.

The writing of this tome at ANY time after Lovecraft's fabrication, in the special context of terms and grimoires, does nothing to disprove its value or its origin. Just because Lovecraft was perceptive enough to imagine such a text, this does not mean that it did not exist in some fashion (be it within or WITHOUT the dimension we call 'earth').

The ONLY means of evaluating the various versions of The Necronomicon, therefore, is in comparison with Lovecraft's writings and through personal experience of the tome in question. Given sufficient qualification and connection, the adept may then be able to analyze the contents of the version in question and discern whether it represents a clear reflection of the source consciousness.

Two points regarding even this method must be understood. First, Lovecraft's own ideas about the text may have been faulty. Therefore, his description in his writings regarding the text are questionable. One can only say, given that one feels a specific version of the text varies from Lovecraft's description yet represents a valid grimoire, that these two 'Necronomicons' are different and possibly of different origin.

Second, ALL such evaluations are subjective and therefore deserve the skepticism of other students. We can not arrive at 'objective knowledge' about this, and thus no review can be considered absolute in its authority. Certainly some adepts' opinions may be accepted over others by the researcher, but even this is a personal preference and cannot constitute the final word in the matter.

Therefore, regardless of the history or origin of The Necronomicon, whether or not Lovecraft fabricated it or reflected it in some way, all claims that writings entitled The Necronomicon are useless or based in ignorance must be taken in context - as personal opinions. Those who pass such judgements make a claim to adeptship themselves in order to perform such an evaluative role. Unless we can vouch for the ability and awareness of those who do the reviewing, it is a mistake to take them too seriously.

The best means of evaluating grimoires and termas is personally, and only then after taking steps to develop our mind to such an extent that exposure to their occulted energies will not also expose us to danger or in some way disclose that for which we are unprepared. Some grimoires, it is said, can NEVER be prepared for in this way and have powerful effects upon ALL those with sufficient perception to comprehend their horrible secrets.

In the realms of consciousness, 'time' and the 'transmission of teachings' are not the simple concepts that many would have us believe. Be warned that some who 'approve' or 'contest' the validity of a scripture are either myopic or have political goals - the enslavement of your mind!

[(7) Many thanks for the opinions and the information that Thyagi has provided. KKC]

7. What is the Voynich Manuscript?

The Voynich was first connected to the Necronomicon in Colin Wilson's short story, Return of the Lloigor, written in the style of Lovecraft. In short, the Voynich is an encoded text accompanied by botanical illustrations and pictures of nudes, all scribbled in some unknown alphabet by an unknown author, perhaps the unseen Abdul Al-Hazred. It could be either a magickal grimoire or a gardening guide, because no one has come up with a definitive crack of the cipher, if it even is a cipher and not just random scrawling. Those who have access to internet should check out internet.voynich for more information.

[(8) Thanks to Karl Kluge from CMU. KKC]

8. Where can I find more information?

Well, there's this nifty bibliography that Laurie Brandt posted several times:

From: JBrandt@AAA.Uoregon.edu (Laurie E. W. Brandt (Pegasus))

Subject: Bib necro

Date: 3 Nov 1992 06:07:53 GMT

Selected Bibliography

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In the near future (probably Fall of 1994), Llewellyn books may be publishing a book, tentatively titled The Practical Guide to the Necronomicon. If you have any ideas or opinions on this possibility, please e-mail me so that I can pass those words on to the author and the publisher.

Also, there are FAQ's on several newsgroups that mention the Necronomicon and give additional information, including

netnews.alt.horror
netnews.alt.horror.cthulhu
netnews.alt.magick
netnews.alt.satanism
internet.voynich

Also, various authors and magazine articles have been published on the subject, too numerous to list here. This FAQ along with the rest, should give you a fairly complete base of information on which to form an opinion, if any.

NECRONOMICON

LOVECRAFT

<http://bebe.uv.es/~vortex/lovecraft/faq4.html>

2 captures

21 Oct 1997 - 29 Jan 1999

Oct JAN Feb

29

1997 1999 2000

About this capture

FAQ - Part 4

APPENDIX

1. History of the Necronomicon, by H.P. Lovecraft, written in 1937 with footnotes and references by Kendrick Kerwin Chua, 1993

Original title Al-Azif -- azif being the word used by the Arabs to designate that nocturnal sound (made by insects) supposed to be the howling of daemons.

Composed by Abdul Al-Hazred, a mad poet of Sanaa, in Yemen, who is said to have flourished during the period of the Ommyad caliphs, circa 700 A.D. He visited the ruins of Babylon and the subterranean secrets of Memphis and spent ten years alone in the great southern desert of Arabia - the Roba al Khaliyah, or "Empty Space" of the

ancients and "Dahma" or "Crimson" desert of the modern Arabs, which is held to be inhabited by protective evil spirits and monsters of death. Of this desert many strange and unbelievable marvels are told by those who pretend to have penetrated it. In his last years, Al-Hazred dwelt in Damascus, where the Necronomicon (Al Azif) was written, and of his final death or disappearance (738 A.D.) many terrible and conflicting things are told. He is said by Ebn Khallikan (12th century biographer) to have been seized by an invisible monster in broad daylight and devoured horribly before a large number of frightened witnesses. Of his madness many things are told. He claimed to have seen the fabulous Irem, or City of Pillars, and to have found beneath the ruins of a certain nameless desert town the shocking annals and secrets of a race older than mankind. He was only an indifferent Moslem, worshipping unknown deities whom he called Yog-Sothoth and Cthulhu.

[(9) Note already how Lovecraft skirts the fine line between campy parody and seriousness. In *Lovecraft at Last*, Conover writes that Lovecraft wrote the history in order to allow people with any understanding of Arab studies to see through the mock scholarship. Note also the inconsistencies here with the description of Al-Hazred in the *Simon Necronomicon*. Al-Hazred there supposedly witnessed the horrible rituals at Masshu, a mythical island at the mouth of the Euphrates upon which Utnapishtim, the Babylonian Noah, supposedly still resides today. Whereas Lovecraft describes the Crimson Desert as the place where Al-Hazred witnessed much of what he wrote down. Note also that in the *Simon* version, Al-Hazred warns against worshipping "Iak-Sakkak" and "Kutulu", whereas Lovecraft's claims he did just that. Note also the improper use of the A.D. prefix until the next paragraph. KKC]

In A.D. 950 the Azif, which had gained a considerable though surreptitious circulation amongst the philosophers of the age, was secretly translated into Greek by Theodorus Philetas of Constantinople under the title *Necronomicon*.

[(10) Another inconsistency. *Simon* claims that Al-Hazred rendered the *Necronomicon* in Greek first, rather than Arabic. KKC]

For a century it impelled certain experimenters to terrible attempts, when it was suppressed and burnt by the patriarch Michael. After this it is only heard of furtively, but (1228) Olaus Wormius made a Latin translation later in the Middle Ages, and the Latin text was printed twice - once in the 15th century in blackletter (evidently in German) and once in the 17th (probably Spanish); both editions being without identifying marks, and located as to time and place by internal typographic evidence only.

[(11) Interesting to note that Lovecraft does not say outright that someone in our time had apparently found and identified these renditions of the book. KKC]

The work, both Latin and Greek, was banned by Pope Gregory IX in 1232, shortly after its Latin translation, which called attention to it.

[(12) The archivist has thusfar been unable to find Al Azif, Necronomicon, or anything even remotely similar on any of the forbidden book lists of the era. But do consider that paper records from the 13th century are incomplete and unpreserved, to say the least. KKC]

The Arabic original was lost as early as Wormius' time, as indicated by his prefatory note (there is, however, a vague account of a secret copy appearing in San Francisco during the present century but later perishing by fire); and no sight of the Greek copy - which was printed in Italy between 1500 and 1550 - has been reported since the burning of a certain Salem man's library in 1692.

[(13) Again, Simon claims to have translated a Greek edition. KKC]

An English translation made by Dr. [John] Dee was never printed, and exists only in fragments recovered from the original MS.

[(14) An internal Lovecraft inconsistency. In his short story The Dunwich Horror, the old wizard called Whately utilizes a Dee translation of the Necronomicon in order to produce children for Yog-Sothoth. A complete listing of John Dee's books reveals none titled Necronomicon. KKC]

Of the Latin texts now existing one (15th century) is known to be in the British Museum under lock and key, which another (17th century) is in the Bilbiotheque Nationale at Paris. A 17th century edition is in the Widener Library at Harvard, and in the Library of Miskatonic University at Arkham; also in the library of the University of Buenos Aires.

[(15) Other than the Harvard copy, which the archivist knows for sure does not exist, and the fact that Miskatonic University is totally fictional, I cannot say with absolute certainty that the other locations Lovecraft lists do not have some copy of a book they may call the Necronomicon. Interested parties may contact the archivist to confirm or deny posession of the book, if they wish. KKC]

Numerous other copies probably exist in secret, and a 15th century one is persistently rumoured to form part of the collection of a celebrated American millionaire. A still vaguer rumor credits the preservation of a 16th century Greek text in the Salem family of Pickman; but if it was so preserved, it vanished with the artist R.U. Pickman , who disappeared early in 1926. The book is rigidly suppressed by the authorities of most countries, and by all branches of ornaised ecclesiasticism. Reading leads to terrible consequences. It was from rumours of this book (of which relatively few of the general public know) that R.W. Chambers is said to have derived the idea of his early novel "The King in Yellow".

[(16) Much of the latter part of this paragraph is in fact derived from Lovecraft's own short stories, most notably The Picture in the House, which featured the sadistic Robert Pickman character. Also, Lovecraft repeatedly cites Chambers' book as his main

inspiration, although he created the Necronomicon before he first read Chambers. KKC]

2. An abridged pantheon of the mythos

The format of this section is as follows: LOVECRAFTIAN NAME, Simon name: Brief description in prose.

CTHULHU, Kutulu: The ancient entity which is currently hibernating on the ocean floor in the sunken city of R'lyeh (or Urillia). Cthulhu has supposedly maintained a cult of human beings which will assist him when he awakens from slumber, in order to reclaim the earth and establish whatever civilization existed when Cthulhu first arrived on the earth eons ago. In the Simon Necronomicon, Kutulu is mentioned in the creation epic, where other translators have failed.

According to the Hay/Wilson Necronomicon, Cthulhu's sumerian name is Gipartu, a name I have failed to find in many many old texts. They also equate Cthulhu with the Scorpion man, a monster created by Tiamat in the creation epic to combat the younger Igigi gods (and which, incidentally, Al-Hazred supposedly instructs one to turn to for "emergency" guidance at the end of the Simon Necronomicon). More information on Cthulhu will be available in the next edition of the FAQ. For the meantime, please see the alt.horror.cthulhu FAQ for a more complete description.

YOG-SOTHOTH, Iak-Sakkak: A whirling mass of gelatinous spheres, Yog-Sothoth is the entity who is "keeper of the gate and the key". In simple terms, evoking his powers allows one to travel great distances in spirit and body. Some believe that his name is derivative of Set or Seth.

AZATHOTH, Azag-Thoth: The blind mad god, Azathoth is supposedly a very old deity who is essentially nothing but an energy repository. In Lovecraft's stories, when Azathoth was summoned he grew exponentially in size and volume until he was sent back to wherever he came from. Simon claims that his name is derivative of the Egyptian Thoth, and is a lord of magicians.

It is interesting to note that this deity seems to be a parallel of the Gnostic Yaldaboath, who is also a chaos diety represented in a similar manner. Interested parties should check out the Nag Hammadi Codices for more info.

NYARLATHOTHEP: An Egyptian god who is supposedly a messenger and an executioner. Nyarlathothep was supposedly responsible for many of the demon and devil sightings during the Middle Ages and during the Salem witch trials. He has no counterpart in the Simon Necronomicon.

Marduk: Head of the Igigi, or "good guy" gods, Marduk was the son of Enki, and was responsible for defeating the evil ancient gods and creating the earth and mankind. The story rendered by Simon is consistent with most translations of the cuneiform tablets by

other authorities. He has no counterpart in Lovecraft.

Tiamat: The Mother goddess, Tiamat was the origin of all the other gods. She fashioned a copious number of monsters to fight Marduk before she was dismembered and recycled into what we now call the earth, according to the Sumerian mythology. She has no counterpart in Lovecraft.

This is all I could think of for right now. If anyone thinks that any other deity belongs in this short list, please e-mail the archivist.

3. Miscellaneous useful information.

"Magickal Childe Incorporated"
35 West 19th Street
New York, NY 10011

"Carrollton - Clark Publishers"
9122 Rosslyn
Arlington, VA 22209

"Skoob Books Publishing LTD."
Skoob Esoterica Series
11a - 17 Sicilian Avenue
Southampton Row
London WC1A 2QH

Avon Books, a division of the Hearst Company
105 Madison Avenue
New York, NY 10016

Here ends the Frequently Asked Questions for the Necronomicon

The Necronomicon - FAQ Version 2.0
19 May 1994 - Kendrick Kerwin Chua
kchua@unf6.cis.unf.edu - University of North Florida, USA

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NECRONOMICON

LOVECRAFT

<http://bebe.uv.es/~vortex/lovecraft/grimo.html>

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About this capture

The Necronomicon and Other Grimoires

Frequently, Lovecraft made reference to ancient, mouldering tomes that contained secrets man was not meant to know. Most of these were fictional, but a few of them were legitimate medieval manuscripts. By mentioning factual and fictional documents in the same context, this helped to make the false books seem real. The best-known of these fictional manuscripts is his Necronomicon. So well-constructed was his information on this fabled text (helped along by modern-day hoaxers bent on making a profit from the ignorance of others) that people to this day believe this book to be legitimate.

Al Azif or The Necronomicon of Abdul Alhazred

The original Arabic title of this manuscript was Al Azif, being a reference to the nocturnal sound of insects believed to be the howling of demons. Alhazred lived in Damascus, where the Necronomicon was written. In 738 A.D., he was set upon by an invisible monster who devoured him publicly in broad daylight. The Al Azif was translated into Greek by Theodorus Philetas of Constantinople, who gave it the name Necronomicon. Olaus Wormius then made a Latin translation in 1228.

In 1232, shortly after Wormius' translation, Pope Gregory IX banned both the Greek and Latin versions of the volume. Wormius indicates that the original Arabic text was lost by this time. Dr. John Dee made a translation into English, but only fragments of that version remain. At present, a 15th century Latin translation exists in the British Museum, and 17th century editions exist at the Bibliothèque Nationale in Paris, the Widener Library at Harvard, the University of Buenos Aires, and the Miskatonic University at Arkham. Understandably, all these copies remain under lock and key. Perhaps the best-known quote from The Necronomicon is the "much-discussed couplet":

That is not dead which can eternal lie,
And with strange aeons even death may die.
One of the longest and more powerful quotes is from The Dunwich Horror:

"Nor is it to be thought that man is either the oldest or the last of earth's masters, or that the common bulk of life and substances walks alone. The Old Ones were, the Old Ones are, and the Old Ones shall be. Not in the spaces we know, but between them, They walk serene and primal, undimensioned and to us unseen. Yog-Sothoth knows the gate. Yog-Sothoth is the gate. Yog-Sothoth is the key and guardian of the gate. Past, present, future, all are one in Yog-Sothoth. He knows where the Old Ones broke through of old, and where They shall break through again. He knows where They have trod earth's fields, and where They still tread them, and why no one can be hold Them as They tread. By Their smell can men sometimes know them near, but of Their semblance can no man know, saving only in the features of those They have begotten on mankind; and of those are there many sorts, differing in likeness from man's truest eidolon to that shape without sight or substance which is Them. They walk unseen and foul in lonely places where the Words have been spoken and the Rites howled through at their Seasons. The wind gibbers with Their voices, and the earth mutters with Their consciousness. They bend the forest and crush the city, yet may not forest or city behold the hand that smites. Kadath in the cold waste hath known Them, and what man knows Kadath? The ice desert of the South and the sunken isles of Ocean hold stones where Their seal is engraven, but who hath seen the deep frozen city or the sealed tower long garlanded with seaweed and barnacles? Great Cthulhu is Their cousin, yet can he spy Them only dimly. Iä! Shub-Niggurath! As a foulness shall ye know Them. Their hand is at your throats, yet ye see Them not; and Their habitation is even one with your guarded threshold. Yog-Sothoth is the key to the gate, whereby the spheres meet. Man rules now where They ruled once; They shall soon rule where man rules now. After summer is winter, and after winter summer. They wait patient and potent, for here shall They reign again."

The Book of Dzyan
Cultes Des Goules by the Comte d'Erlette
Liber Ivonis or The Book of Eibon
The People of the Monolith by Justin Geoffrey
The Pnakotic Fragments
Unausprechlichen Kulten or Nameless Cults by Friedrich Wilhelm von Junzt
De Vermis Mysteriis or Mysteries of the Worm by Ludvig Prinn

NECRONOMICON

LOVECRAFT
<http://bebe.uv.es/~vortex/lovecraft/alazif1.html>

3 captures
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About this capture

Al Azif - The Cipher Manuscript known as "Necronomicon"
Notes regarding this Etext edition:

This etext version of the book, Al Azif has been entered into Hypertext by Ken Ottinger over the course of some few months. This project was completely funded by the Universal Life Trust.

The reason for the project was the realization that so many people were fascinated by H.P. Lovecraft and the Cthulhu Mythos. Reading the newsgroups alt.necronomicon and alt.necromicon and seeing so many requests for an online copy of the Necronomicon, and then seeing the arguments and debates as to whether the text actually existed or not prompted me to search out the research work of Colin Wilson, George Hay, Robert Turner and David Langford.

These men, publishing through CORGI Books of Chaucer Press, Ltd., Great Britain, provided a translation of a cipher manuscript of Dr. John Dee's called Liber Logaeth, a portion of a larger manuscript, the origin and nature of which is not known. Due to its history and the similarity in content to the Cthulhu Mythos, this document has been presented by these men as being, at least a portion of, the document which was the inspiration for HPL's Necronomicon.

Because of copyright restrictions, I have included only quotes from the original work of the CORGI edition. The bulk of this etext edition is the text of the manuscript Liber Logaeth which has been translated to date. This is presented as a Tool or Guide leading toward additional research.

Al Azif
Ye Book of Ye Arab, Abdul Alhazred, 730 at Damascus

Of Ye Old Ones and their Spawn

The Old Ones were, the Old Ones are and the Old Ones shall be. From the dark stars They came ere man was born, unseen and loathsome They descended to primal earth.

Beneath the oceans They brooded while ages past, till seas gave up the land,
whereupon They swarmed forth in Their multitudes and darkness ruled the Earth.

At the frozen Poles They raised mighty cities, and upon high places the temples of
Those whome nature owns not and the Gods have cursed.

And the spawn of the Old Ones covered the Earth, and Their children endureth
throughout the ages. Ye shantaks of Leng are the work of Their hands, the Ghasts who
dwelleth in Zin's primordial vaults know Them as their Lords. They have fathered the Na-
Hag and the Gaunts that ride the Night; Great Cthulhu is Their brother, the shaggoths
Their slaves. The Dholes do homage unto Them in the nighted vale of Pnoth and Gugs
sing Their praises beneath the peaks of ancient Throk.

They have walked amidst the stars and They have walked the Earth. The City of Irem in
the great desert has known Them; Leng in the Cold Waste has seen Their passing, the
timeless citadel upon the cloud-veiled heights of unknown Kadath beareth Their mark.

Want only the Old Ones trod the ways of darkness and Their blasphemies were great
upon the Earth; all creation bowed beneath Their might and knew Them for Their
wickedness.

And the Elder Lords opened Their eyes and beheld the abominations of Those that
ravaged the Earth. In Their wrath They set their hand against the Old Ones, staying
Them in the midst of Their iniquity and casting Them forth from the Earth to the Void
beyond the planes where chaos reigns and form abideth not. And the Elder Lords set
Their seal upon the Gateway and the power of the Old Ones prevailest not against its
might.

Loathsome Cthulhu rose then from the deeps and raged with exceeding great fury
against the Earth Guardians. And They bound his venomous claws with potent spells
and sealed him up within the City of R'lyeh wherein beneath the waves he shall sleep
death's dream until the end of the Aeon.

Beyond the Gate dwell now the Old Ones; not in the spaces known unto men but in the
angles betwixt them. Outside Earth's plane They linger and ever awaite the time of Their
return; for the Earth has known Them and shall know Them in time yet to come.

And the Old Ones hold foul and formless Azathoth for Their Master abd Abide with Him
in the black cavern at the centre of all infinity, where he gnaws ravenously in ultimate
chaos amid the mad beating of hidden drums, the tuneless piping of hideous flutes and
the ceaseless bellowing of blind idiot gods that shamle and gesture aimlessly for ever.

The soul of Azathoth dwelleth in Yog-sothoth and He shall beckon unto the Old Ones
when the stars mark the time of Their coming; for Yog-sothoth is the Gate through which
Those of the Void will re-enter. Yog-sothoth knowest the mazes of time, for all time is

one unto Him. He knowest where the Old Ones came forth in time along long past and where They shall come forth again when the cycle returneth.

After day cometh night; man's day shall pass, and They shall rule where They once ruled. As foulness you shall know them and Their accursedness shall stain the Earth.

Of Ye Times and Ye Seasons to be Observed

Whenever thou would'st call forth Those from Outside, thou must mark well the seasons and times in which the spheres do intersect and the influences flow from the Void

Thou must observe the cycle of the Moon, the movements of the planets, the Sun's course through the Zodiac and the rising of the constellations.

Ye Ultimate Rites shall be performed only in the seasons proper to them, these be: at Candlemas (on the second day of the second month), at Beltane (on the Eve of May), at Lammastide (on the first day of the eighth month), at Roodmas (on the fourteenth day of the ninth month), and at Hallowmas (on November Eve).

Call out to dread Azathoth when the Sun is in the sign of the Ram, the Lion, or the Archer; the Moon decreasing and Mars and Saturn conjoin.

Mighty Yog-sothoth shall rise to ye incantations when Sol has entered the fiery house of Leo and the hour of Lammastide be upon ye.

Invoke ye terrible Hastur on Candlemas Night, when Sol is in Aquarius and Mercury in trine.

Supplicate Great Cthulhu only at Hallowmas Eve when the Sun abides within the House of the Scorpion and Orion riseth. When All Hallows falls within the cycle of the new Moon the power shall be the strongest.

Conjure Shub-Niggurath when the Beltane fires glow upon the hills and the Sun is in the Second House, repeating the Rites of Roodmas when ye Black One appeareth.

To Raise up Ye Stones

To form ye Gate through which They from ye Outer Void might manifest thou must set up ye stones in ye elevenfold configuration.

First thou shalt raise up ye four cardinal stones and these shall mark ye direction of ye four winds as they howleth through their seasons.

To ye North set ye the stone of Great Coldness that shall form ye Gate of ye winter-wind engraving thereupon the sigil of the Earth-Bull thus:{Taurus Sigil}

In ye South (at a space of five paces from ye stone of ye North), thou shalt raise a stone of fierce-heat, through which ye summer winds bloweth and make upon ye stone ye mark of ye Lion-serpent thus:{Leo Sigil}

Ye stone of whirling-air shall be set in ye East where ye first equinox riseth and shall be graven with ye sign of he that beareth ye waters, thus:{Aquarius Sigil}

Ye Gate of Rushing Torrents thou cause to beat the west most inner point (at a space of five paces from ye stone of ye East) where ye sun dieth in ye evening and ye cycle of night returns. Blazon ye stone with ye character of ye Scorpion whose tail reacheth unto the stars:{Scorpio Sigil}

Set thou the seven stones of Those that wander ye heavens, without ye inner four and through their diverse influences shall ye focus of power be established.

In ye North beyond the stone of Great Coldness set ye first ye stone of Saturn at a space of three paces. This being done proceed thou widdershins placing at like distances apart ye stones of Jupiter, Mercury, Mars, Venus, Sul and Luna marking each with their rightful sign.

At ye center of the so completed configuration set ye the Alter of ye Great Old Ones and seal it with ye symbol of Yog-Sothoth and ye mighty Names of Azathoth, Cthulhu, Hastur, Shub-Niggurath and Nyarlathotep.

And ye stones shall be ye Gates through which thou shalt call Them forth from Outside man's time and space.

Entreat ye of ye stones by night and when the Moon decreaseth in her light, turning thy face to ye direction of Their coming, speaking ye words and making ye gestures that bringeth forth ye Old Ones and causeth Them to walk once more ye Earth.

Seal of Yog-Sogoth
{Seal of Yog-Sothoth}

Alter Design

{Alter Design}

Of Diverse Signs

These most potent signs shall be so formed with thy left hand when thou employeth them in ye Rites.

Ye first sign is that of Voor and in nature it be ye true symbol of ye Old Ones. Make ye thus whenever thou wouldst supplicate Those that ever waite beyond the Threshold.

Ye second sign is that of Kish and it breaketh down all barriers and openeth ye portals of ye Ultimate Planes.

In ye third place goeth ye Great Sign of Koth which sealet ye Gates and guardeth ye pathways.

Ye forth sign is that of ye Elder Gods. It protecteth those who would evoke ye powers by night, and banish ye forces of menace and antagonism.

(Note: Ye Elder Sign hath yet another form and when so enscribed upon ye grey stone of Mnar it serveth to hold back ye power of Ye Great Old Ones for all time.)

The four Signs
{The four Signs}

The Elder Sign, Engraved
{The Elder Sign, Engraved}

The Sign of Koth, engraved
{The Sign of Koth, engraved}

To Compound Ye Incense of Zkauba

In the day and hour of Mercury with the Moon in her increase, thou shalt take equal parts of Myrrh, Civet, Storax, Wormwood, Assafoetida, Galbanum and Musk, mix well together and reduce all to the finest powder.

Place the so assembled elements in a vessel of green glass and seal with a brazen stopper afore inscribed with the characters of Mars and Saturn.

Elevate the vessel to the Four Winds and cry aloud the supreme words of power thus:

To the North: ZIJMUORSOBET, NOIJM, ZAVAXO!

To the East: QUEHAJJ, ABAWO, NOQUETONAIJI!

To the South: OASAIJ, WURAM, THEFOTOSON!

To the West: ZIJORONAIFWETHO, MUGELTHOR, MUGELTHOR-YZXE!

Cover the vessel with a cloth of black velvet and set aside.

For each of seven nights thou shalt bathe the vessel in Moonlight for the space of one hour - keeping it concealed beneath the cloth from cock-crow till sunset.

All this being accomplished the incense shall be ready for use and possessed of such vertue that he that useth it with knowledge shall have power to call forth and command the Infernal Legions.

(Note: When employed in ye Ultimate Rites the incense may be rendered more efficacious by the addition of one part powdered mummy-Egypticus.)

Employ the perfume of Zkauba in all ceremonies of ye ancient Lore casting ye essences upon live coals of Yew or Oak. And when ye spirits drawn near, the vaporous smoke shall enchant and fascinate them, binding their powers to thy will.

{Editor's Note: In the published edition a series of planetary glyphs and sigils are shown in reference to the above formula. These have been omitted as they are not illustrated in the original manuscript but were provided from other unrelated texts by the publishers.}

To Make Ye Powder of Ibn Ghazi

THE MYSTIC POWDER OF MATERIALIZATION:

Take ye dust of ye tomb - wherein ye body has lain for two hundred years or more past -, three parts. Take of powdered Amaranth, two parts; of ground Ivy leaf, one part, and of fine salt, one part.

Compound all together in an open mortar in the day and hour of Saturn.

Make over the thus assembled ingredients the Voorish sign, and then seal up the powder within a leaden casket whereupon is graven the sigil of Koth.

YE USING OF YE POWDER:

Whenever thou wisheth to observe the airial manifestations of the spirits blow a pinch of ye powder in the direction of their coming, either from the palm of thy hand or the blade of the Magic Bolyne.

Mark ye well that ye maketh ye Elder Sign at their appearence, lest the tendrils of darkness enter thy soul.

Ye Unction of Khephnes Ye Egyptian

Whosoever anointeth his head with the ointment of Khephnes shall in sleep be grabted true visions of time yet to come

When ye Moon increaseth in her light place in an earthen crucible a goodly quantity of oil of ye Lotus, sprinkle with one once powdered mandragora and stir well with ye forked twig of ye wild thorn bush. Having so done utter ye incantation of Yebsu (taken from diverse lines in ye papyrus) thus:

I am the Lord of Spirits,
Oridimbai, Sonadir, Episghes,

I am Ubaste, Ptho born of Binui Sphe, Phas;

In the name of Auebothiabathabaithobeuee

Give power to my spell O Nasira Oapkis Shfe,

Give power Chons-in-Thebes-Nefer-hotep, Ophois,

Give power! O Bakaxikhekh!

Add to ye potion pinch of red earth, nine drops natron, for drops balsam of Olibanum and one drop blood (from thy right hand). Combine the whole with a like measure of fat of the gosling and place ye vessel upon ye fire. When all is rendered well and ye dark vapours begin to rise, make ye the Elder Sign and remove from ye flames.

When the unguent has cooled place it within an urn of ye finest alabaster, which thou shalt keep in some secret place (known only to thyself) until thou shalt have need of it.

To Fashion the Scimitar of Barzai

In the day and hour of Mars and when the Moon increaseth, make thou the scimitar of bronze with a hilt of fine ebony.

Upon one side of the the blade thou shalt enscribe these characters:

{Editor's Note: These graphics are not shown in the Manuscript}

And upon the other side these:

{Editor's Note: These graphics are not shown in the Manuscript}

On the day and hour of Saturn the moon decreasing, light thou a fire of Laurel and yew boughs and offering the blade to the flames pronounce the five-fold conjuration thus:

HCORIA XOJU, ZODCARNES, I powerfully call upon ye and stir ye up O ye mighty spirits that dwelleth in the Great Abyss.

In the dread and potent name of AZATHOTH come ye forth and give power unto this blade fashioned in accordance to ancient Lore.

By XENTHONO-ROHMATRU, I command you O AZIABELIS, by YSEHYRORROSETH, I call the O ANTIQUELIS, and in the Vast and Terrible Name of DAMAMIACH that Crom-yha uttered and the mountains shook I mightily compel ye forth O BARBUELIS, attend me! aid me! give power unto my spell that this weapon that bearest the runes of fire receiveth such vertue that it shall strike fear into the hearts of all spirits that would disobey my commands, and that it shall assist me to form all manner of Circles, figures and mystic sigils necessary in the operations of Magickal Art.

In the Name of Great and Mighty YOG-SOTHOTH and in the invincible sign of Voor (give sign)

Give power!

Give power!

Give power!

When the flames turn blue it shall be a sure sign that the spirits obey your demands whereupon thou shalt quench the blade in an afore prepared mixture of brine and cock-gall.

Burn the incense of Zkauba as an offering to the spirits thou hast called forth, then dismiss them to their abodes with these words:

In the Names of AZATHOTH and YOG-SOTHOTH, Their servant NYARLATHOTEP and by the power of this sign (make ye the Elder Sign), I discharge thee; go forth from this place in peace and return ye not until I calleth thee. (Seal ye portals with the sign of Koth).

Wrap the scimitar in a cloth of black silk and set it aside until thou wouldst make use of it; but mark ye well that no other shall lay his hand upon the scimitar lest its vertue be forever lost.

{Editor's Note: The following graphic alphabet is deciphered from the manuscript, according to the publishers, by use of a "Magic Square Cipher" inherent in the manuscript itself and is therefore included in this etext version.}

Alphabet of Nug-Soth
{Alphabet of Nug-Soth}

(Note: In ye writing of ye mystic runes of Nug-Soth ye latin C serveth for ye K.)

Ye characters of Nug hold ye key to ye planes, employ ye them in ye talismanic art and in all ye sacred inscriptions

Ye Voice of Hastur

Hear ye the Voice of dread Hastur, hear the mournful sigh of the vortex, the mad rushing of the Ultimate Wind that Swirls darkly amongst the silent stars.

Hear ye Him that howls serpent-fanged amid the bowels of nether earth; He whose ceaseless roaring ever fills the timeless skies of hidden Leng.

His might teareth the forest and crusheth the city, but none shall know the hand that smiteth and the soul that destroys, for faceless and foul walketh the Accursed One, His form to men unknown.

Hear then His Voice in the dark hours, answer His call with thine own; bow ye and pray at His passing, but speak not His name aloud.

Concerning Nyarlathotep

I hear the Crawling Chaos that calls beyond the stars

And They created Nyarlathotep for Their messenger, and They clothed Him with Chaos that His form might be ever hidden amidst the stars.

Who shall know the mystery of Nyarlathotep? for He is the mask and will of Those that were when time was not. He is the priest of the Ether, the Dweller in Air and hath many

faces that none shall recall.

The waves freeze before Him; Gods dread His call. In men's dreams He whispers, yet who knoweth His form?

Of Leng in Ye Cold Waste

Who seeketh Northwards beyond the twilight land of Inquanok shall find amidst the frozen waste the dark and mighty plateau of thrice-forbidden Leng.

Know ye time-shunned Leng by the ever-burning evil-fires and ye foul screeching of the scaly Shantak birds which ride the upper air; by the howling of ye Na-hag who brood in nighted caverns and haunt men's dreams with strange madness, and by the grey stone temple beneath the Night Gaunts lair, wherein is he who wears the Yellow Mask and dwelleth all alone.

But beware O Man, beware, of Those who tread in Darkness the ramparts of Kadath, for he that beholds Their mitred-heads shall know the claws of doom.

Of Kadath Ye Unknown

What man knoweth Kadath?
For who shall know of that

which ever abides in strange-time,

twix yesterday, today and the morrow.

Unknown amidst ye Cold Waste lieth the mountain of Kadath where upon the hidden summit an Onyx Castle stands. Dark clouds shroud the mighty peak that gleams 'neath ancient stars where silent brood the titan towers and rear forbidden walls. Curse-runes guard the nighted gate carved by forgotten hands, and woe to he that dare pass within those dreadful doors.

Earth's Gods revel where Others once walked in mystic timeless halls, which some have glimpsed in sleeps dim vault through strange and sightless eyes.

To Call Forth Yog-Sothoth

For Yog-Sothoth is the Gate.

He knoweth where the Old Ones
came forth in times past and where
They came forth again when
the cycle returneth

When thou would call forth Yog-Sothoth thou must waite until the Sun is in the Fifth House with Saturn in trine. Then enter within the stones and draw about thee the Circle of evocation tracing the figurines with the mystic scimitar of Barzai. Circumambulate thrice widdershins and turning thy face to the South intone the conjuration that openeth the Gate:

Ye Conjuration

O Thou that dwelleth in the darkness of the Outer Void, come forth unto the Earth once more I entreat thee.
O Thou who abideth beyond the Spheres of Time, hear my supplication.

(Make the sign of Caput Draconis)

O Thou who art the Gate and the Way come forth come forth Thy servant calleth Thee.

(Make the Sign of Kish)

BENATIR! CARARKAU! DEDOS! YOG-SOTHOTH! come forth! come forth! I speak the words, I Break Thy bonds, the seal is cast aside, pass through the Gate and enter the World I maketh Thy mighty Sign!

(Make the Sign of the Voor)

Trace the pentagram of Fire and say the incantation that causeth the Great One to manifest before the Gate:

Ye Incantation

Zyweso, wecato, keoso, Xunewe-rurom Xeverator. Menhatoy, Zywethorosto zuy, Zururogos Yog-Sothoth! Orary Ysgewot, homor athanatos nywe zumquros, Ysechyroroseh Xoneozebethoos Azathoth! Xono, Zuwezet, Quayhet kesos ysgeboth Nyarlathotep!; zuy rumoy quano duzy Xeuerator, YSHETO, THYYM, quaowe xeuerator phoe nagoo, Hastur! Hagathowos yachyros Gaba Sub-Niggurath! meweth, xosoy Vzewoth!

(Make the sign of Cauda Draconis)

TALUBSI! ADULA! ULU! BAACHUR!

Come forth Yog-Sothoth! come forth!

* * *

And then he will come unto thee and bring His Globes and He will give true answer to all you desire to know. And He shall reveal unto you the secret of His seal by which you may gain favour in the sight of the Old Ones when They once more walk the Earth.

* * *

And when His hour be past the curse of the Elder Lords shall be upon Him and draw Him forth beyond the Gate where He shall abide until He be summoned.

Ye Circle of Evocation
{Ye Circle of Evocation}

To Conjure of Ye Globes

Know ye that the Globes of Yog-Sothoth be thirteen in number, and they be the powers of the Parasite-hoard which are His servitors and doeth His bidding in ye world.

Call them forth whenever thou shall have need of anything and they shall grant their powers unto ye when ye shall call them with the incantations and make their sign.

His Globes have diverse names and appeareth in many forms.

The first is GOMORY, who appeareth like a camel with a crown of gold upon his head. He commandeth twenty-six legions of infernal spirits and giveth the knowledge of all magical jewels and talismans.

The second splrit is ZAGAN, who appeareth like a great bull, or a King terrible in aspect. Thirty-three legions bow before him and he teacheth the mysteries of the sea.

The Third is called SYTRY, who taketh the form of a great Prince. He hath sixty legions and telleth the secrets of time yet to come.

ELIGOR is the fourth spirit; he appeareth like a red man with a crown of iron upon his head. He commandeth likewise sixty legions and giveth the knowledge of victory in war,

and telleth of strife to come.

The fifth spirit is called DURSON and hath with him twenty-two familiar demons and appeareth like a raven. He can reveal all occult secrets and tell of past times.

The sixth is VUAL his form is of a dark cloud and he teacheth all manner of ancient tongues.

The seventh is SCOR, who appeareth like a white snake, he bringeth money at your command.

ALGOR is the eighth spirit, he appeareth in the likeness of a fly. He can tell of all secret things and granteth the favours of great Princes and Kings.

Al Azif - The Cipher Manuscript known as "Necronomicon"
Second Part

NECRONOMICON

LOVECRAFT

<http://bebe.uv.es/~vortex/lovecraft/ritual.html>

2 captures

21 Oct 1997 - 2 Feb 1999

Oct FEB Mar

02

1997 1999 2000

About this capture

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Banishing:

(Could be replaced with other banishings. Uses salt, water and incense.)

Zazii, Zamaii, Puidmon the Powerful,
Sedon the Strong, El, Yod, He, Vau, He,

Iah, Agla, protect me and help me when I summon the Gate!
(Light incense and candles.)

No evil may approach from the North!
No evil may approach from the East!
No evil may approach from the South!
No evil may approach from the West!
No evil may approach from Zenith!
No evil may approach from Nadir!
(Bow towards the directions.)

The Flaming Circle locks everything in!
Draba, draba, kalta, kalta, entemoss!
The Flaming Circle locks everything out!
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Accar, Zour and Maroud! Lock the circle and let no evil pass through!
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(Participants walk round the circle. Salt, water and incense is sprinkled.)

The Summoning:

Per Adonai Elohim, Adonai Jehova
Adonai Sabaoth, Metraton Ou Agla Methon,
Verbum Pythonicum, Mysterium Salamandrae
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Hear me!
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Planetmover!
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The Vanquisher of Terror!
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Umr At-Tawil!
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YOG-SOTHOTH NAFL'FTHAGN!!!
Your servant call upon you!

(Take the staff and turn it first so it points Right-Left, then Up-Down, then Forward-Back. Then twist it, and visualize how it is turned to point into the fourth dimension, perpendicular to the other directions. It will show the eightrayed star of Chaos.)

Opening of the Gate:

(The staff is held horizontally.)

Yog-Sothoth knows the Gate.
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Guardian, let the Gate be opened!

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By the Fire,
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Key, open the Gate!

By my sacred oath,
Let those who want to leave come out!
Let those who want to enter come in!
Let us see into the Hiding Light!
Let us see into the Blinding Darkness!
Rend the Veil!
Crush the Mirror!
Reveal the Illusion!
See, the Gate opens!

(Slowly turn the staff from horizontal to vertical, and make the sign of the Rending of the Veil.)

See, the Nodes are filled with Power!
See, the Lines are filled with Power!
See, the Angles twist and open!

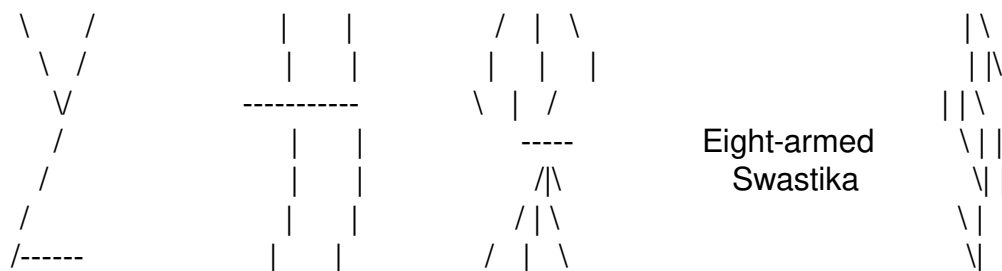
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I also used the following seals drawn in the snow or around the circle (crude Ascii representations:)

\ / ----- ----- | \



Eight-armed
Swastika

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NECRONOMICON

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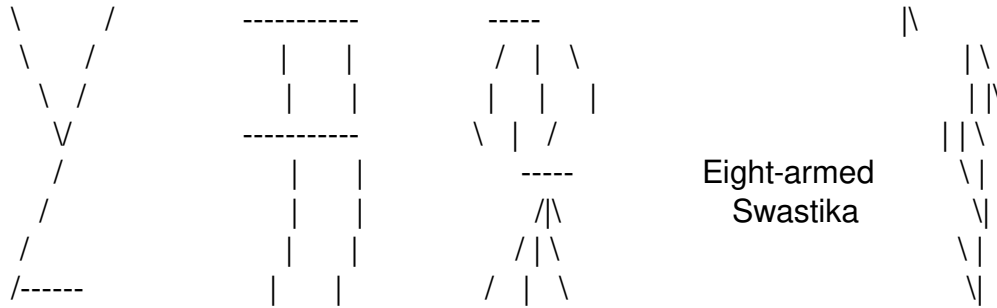
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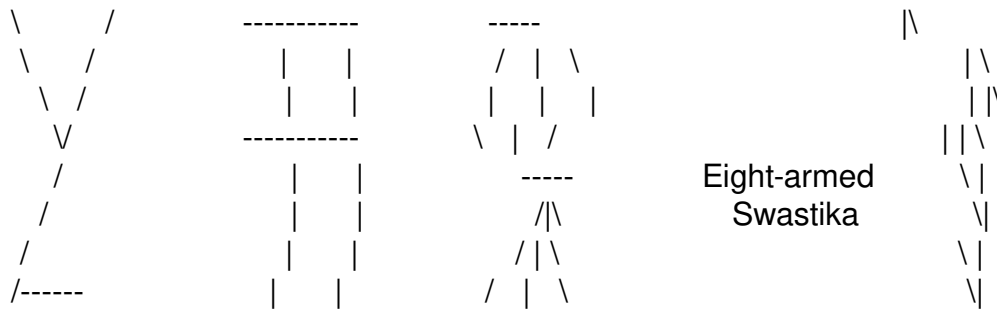
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NECRONOMICON

LOVECRAFT

<http://www.chiark.greenend.org.uk/~damerell/CUWoCS/CUWoCS.html>

158 captures

9 May 1998 - 1 Oct 2025

Jun AUG Oct

07

2003 2004 2005

About this capture
A pentagramlike logo which, alas, you cannot see.

La mayyitan ma qadirun yatabaqqa sarmadi
Fa idha yaji' al-shudhhdh fa-l-maut qad yantahi.

'That is not dead which can eternal lie,
And with strange aeons even death may die.'

Abdul Alhazred, the Necronomicon

The CU Worshippers of Cthulhu Society

Welcome to the home of CUWoCS, the society for the discerning individual (the individual who would rather not end up as lunch when the Big C Wakes Up, that is). Here you will find out all you wanted to know about CUWoCS, lots that you didn't want to know about CUWoCS, and several things about CUWoCS that will ensure that you will provide psychologists with research material for a long, long time. Enjoy.

Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn.

'In His House at R'lyeh Dead Cthulhu waits dreaming,
yet He shall rise and His kingdom shall cover the Earth.'

So, who is Cthulhu, anyway?

Cthulhu is a Great Old One. He and his brethren ruled the Universe untold millennia ago, but now the stars are wrong and He lies sleeping in his city beneath the waves, R'lyeh. When the Stars Are Right He will emerge and feast, and we who worship Him will be elevated to our rightful places of power, and will live forever in an orgy of feasting, fighting, and f... well, you get the idea.

When the stars were right, They could plunge from world to world through the sky; but when the stars were wrong, They could not live.

What does Cthulhu look like?

Beware! The full sight of Cthulhu in his native glory would sear your mind and leave you babbling and cursing in the dust at His feet. Be grateful, therefore, that we do not provide any photos. However, we do have an artist's impression of the Big C which may give a glimpse, just a glimpse mind you, of His immensity. The artist paid for his temerity with his sight, his sanity, and his life. For more details, check out the Cthulhu Gallery.

Zi Dingir Ana Kanpa, Zi Dingir Kia Kanpa

'Spirits of the earth remember, spirits of the sky remember.'

So, what does CUWoCS do, then?

Wouldn't you like to know, eh? If you want to find out, contact a Cultist of the Committee and tell him you want to volunteer. He'll let you know exactly what to do. Firstly, and this is important, make sure you have changed your will to include us. For more details, check out the Cthulhu Hymnal.

Loathsome Cthulhu rose then from the deeps and raged with exceeding great fury

against the Earth Guardians. And They bound his venomous claws with potent spells and sealed him up within the City of R'lyeh wherein beneath the waves he shall sleep death's dream until the end of the Aeon. Beyond the Gate dwell now the Old Ones; not in the spaces known unto men but in the angles betwixt them. Outside Earth's plane They linger and ever await the time of Their return; for the Earth has known Them and shall know Them in time yet to come.

Abdul Alhazred, the Necronomicon

Cthulhu on the Web

There is lots more information of Great Cthulhu available on the web. Some of it is good, a lot of it is crap. For your edification and enjoyment we present a selection of the Best of Cthulhu on the Web.

Whenever thou wouldst call forth Those from Outside, thou must mark well the seasons and times in which the spheres do intersect and the influences flow from the Void

Thou must observe the cycle of the Moon, the movements of the planets, the Sun's course through the Zodiac and the rising of the constellations.

...Supplicate Great Cthulhu only at Hallowmas Eve when the Sun abides within the House of the Scorpion and Orion riseth. When All Hallows falls within the cycle of the new Moon the power shall be the strongest.

Abdul Alhazred, the Necronomicon

The Cultists

For more information about CUWoCS, or if you wish to volunteer, please contact one of the Chief Cultists:

President:

Dave Damerell; ex-Trinity; e-mail damerell@chiark.greenend.org.uk

Vice-President:

Richard Kettlewell; Real World; e-mail not available at your security clearance.

Secretary:

Mark Mackey; Trinity Hall; e-mail mdm1004@cus.cam.ac.uk

Treasurer:

Rohan Platts; Homerton; e-mail rp207@hermes.cam.ac.uk

Honorary Vice-Chair-Thing:

Steve McIntyre; Churchill; e-mail 93sam@eng.cam.ac.uk

Keeper of the Sacrificial Knives:

Rob Wilcox; ex-Clare; email, alas, not available.

Keeper of the Books:

Rohan Platts; Homerton; email rp207@hermes.cam.ac.uk

Chief Incanter:

Owen Dunn; ex-Caius; email owen@greenend.org.uk

This World Wide Web page was written by Mark Mackey mdm1004@cus.cam.ac.uk, but is now maintained by the President.

<http://www.chiark.greenend.org.uk/~damerell/CUWoCS/links.html>

101 captures

9 May 1998 - 17 Aug 2024

Jun AUG Oct

07

2003 2004 2006

About this capture

Be thankful that you cannot see this representation of His Eye.

Cthulhu on the Web

There's lots of Lovecraftiana on the web. Here are some pointers to some of the juicier sites...

General Pages

De Web Mysteriis

The Cthulhu Mythos, bibliographies and biographies of lots of Mythos authors, Call of Cthulhu stuff, and the Necronomicon Project. A must-see.

The H.P.Lovecraft Page

A biography of H.P.Lovecraft, a bibliography, a bestiary, some info on the Necronomicon, and more!

Tha Chaos Cult of Cthulhu 33

A bizarre collection of Cthulhoid stuff. Mind you, these imposters are going to find themselves strapped to the sacrificial altar in pretty short order once the True Believers of CUWoCS catch up with them.

Cthulhu Sub-Page

Lots of links to Cthulhoid web stuff

Squidly's Cthulhoid Page

Links to various Cthulhu stuff.

Cthulhu in the Web

Links to lots of Lovecraftiana.

Scholarly research
Necronomicon Web Page

Information on this most famous of occult tomes.
Al Azif: The Manuscript Liber Logaeth

An online copy of the Necronomicon. Dangerous stuff.
Ia, Shub-Niggurath!

A great collection of photos from Providence, including H.P.Lovecraft's grave, the
Pickman family monument, and an old 'cider press' with blood drains...
Jesus Cthulhu

Was Jesus really Cthulhu in disguise? Read the evidence and decide...
The Cthulhu Project

IS the Cthulhu Conspiracy Real? Is Arthur C. Clarke a Conspirator? The evidence is
here...
The Aeon of Cthulhu Rising

The time is ripe for Cthulhu to rise again! It is time for the Opening of the Gate of Yog-
Sothoth!
Humour
Some blasphemers think this sort of stuff is amusing. We don't, and neither does Great
Cthulhu. You have been warned.

Cthulhu for President!

Why settle for the lesser of two evils? Vote Cthulhu in '96!
The Cthulhu Hymnal

Being a Compendium, Fortunately not Definitive, of Odes, Songs, Hymns, Psalms,
Ballads and Rhymes in Honour of the Great Old Ones.
Cthulhu Songs

Who's the Elder God we fear?
Cthulhu! Cthulhu!
Who sleeps on from year to year?
Cthulhu is his name.
Going to pray all night
Going to chant all day
'Til he rises from the ocean floor
Then we will run away!
Cthulhu Humour

'See Spot Cringe', and more!
Great Cthulhu

Ever wondered what a Cthulhu fluffy toy would look like?
Call of Cthulhu
Pages about Chaosium's excellent Call of Cthulhu game.

Berkely Chaosium Archive

The 'official' CoC ftp site. 'Nuff said.
Chaosium Inc.

Info on Chaosium's Call of Cthulhu game: well worth a peek.
Call of Cthulhu

The famous Mythos Delvers List and the Necronomicon FAQ.
Chaosium Resources

Lots of useful stuff for the CoC enthusiast.
Chaosium Games

Lots of links to Chaosium gaming sites.
Call of Cthulhu

A selection of postscript character sheets.
Other Stuff
CthulhuMUD

For those who like that sort of thing.

Alt.Horror.Cthulhu FAQ Page

All you ever wanted to know about that most Lovecraftian of newsgroups.

H. P. Lovecraft Image Gallery

Several spine-chilling Lovecraftian images. View these at your peril!

The Darkest Of The Hillside Thickets Samples

A Cthulhish surf punk band. No, really! Download some sound bites and see for yourself.

Elder Sign

A local Cambridge Goth/Cthulhu/hot wax band. Need I say more?

Our logo Return to the CUWoCS Home Page

This World Wide Web page was written by Mark Mackey mdm1004@cus.cam.ac.uk.
<http://www.chiark.greenend.org.uk/~damerell/CUWoCS/links.html>

101 captures

9 May 1998 - 17 Aug 2024

Jun AUG Oct

07

2003 2004 2006

About this capture

Be thankful that you cannot see this representation of His Eye.

Cthulhu on the Web

There's lots of Lovecraftiana on the web. Here are some pointers to some of the juicier sites...

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This World Wide Web page was written by Mark Mackey mdm1004@cus.cam.ac.uk.

<http://www.uio.no/~omikkels/index.htm>

26 captures

24 Apr 1999 - 17 Aug 2024

Oct APR Sep

10

2000 2001 2011

About this capture

Universitetet i Oslo

UiO - nettsider

Universitetet i OsloOm UiO Studier Studentliv Forskning For ansatte IT-tjenester

Oppslagstavle Bibliotek

404 - Siden finnes ikke

Siden '/~omikkels/index.htm', finnes ikke blant UiOs nettsider. Det kan hende at pekeren på siden du kom fra er feil eller siden kan være utdatert eller flyttet.

Du kan bruke søkefeltet oppe til høyre for å finne det du leter etter. Du kan også prøve å finne fram ved å bruke navigasjonsmenyen øverst på siden som utgangspunkt.

Har du fulgt en peker fra en annen nettside, kan du bruke "tilbake/back"-knappen og gjøre den ansvarlige for siden oppmerksom på at pekeren er feil.

Finner du ikke det du leter etter på annen måte, kan du se "Kven svarar ved UiO?".

404 - Page does not exist

The web page '/~omikkels/index.htm', that you seek cannot be found in the University of Oslo's web site. Either the link that you have used is wrong, or the page is outdated or moved to another location.

You can use the search tool located in the upper right-hand corner of this page to find what you are looking for, or you can use the navigation menu at the top of this page to start a search.

If you have followed a link from another web site, you can use the "back" button on your web browser and inform the webmaster of the referring site that the link does not work.

In the event that you still cannot find the information you are looking for, you can check "Who do I contact for more information and how?".

Kontakt UiO Hjelp

Server-administrator: webmaster@usit.uio.no

<http://www.chiark.greenend.org.uk/~damerell/elder-sign/elder-sign.html>

64 captures

9 May 1998 - 17 Aug 2024

Jun AUG Oct

07

2003 2004 2006

About this capture

Elder Sign 1996-?

In the days approaching the time when the Stars are Right, at a time when alternative movements encompassed many different strands of constructive insanity - whose common aim was a refutal of mainstream consciousness and a desire to explore the deeper regions of the bottle - a host of new religions emerged to enact their own damp sallies. Times are changing, and many of these religions will be unable to weather the choppy waters of rising Rl'yeh. Only the beliefs and the music of the truly inspired, or the truly unique, will survive. Elder Sign have these beliefs and this music. Elder Sign as they were before they became Elder Sign no longer exist...

Elder Sign came into being in 1996, with members Andrew Mobbs (sane lyrics), Dan Sheppard (insane lyrics), David Damerell (inspiration), Owen Dunn (imagery), and Dr.Volcano (drums and other crackly noises). The name was drawn from the Cthulhu mythos; this reflected Damerell's abiding interest in matters Cthulhoid and tentacular. The band began giggling in abundance and one night produced their first track Treachery. With such masterpieces as Chimaera My Nameserver, the legend that is Elder Sign continues...

The members of Elder Sign:

Andrew Mobbs

David Damerell

Owen Dunn

Dan Sheppard

Dr.Volcano

Elder Sign Lyrics

`This will be my last regexp - last exec for the lost!' (Mobbs)

As Elder Sign has produced more in the last year than the Sisters, it is only appropriate that some of their lyrics, not printed on any album sleeve, should be reproduced here, in full and for the first time.

Treachery

Chimaera my Nameserver

Revision Thing

Photographs

As yet there are no photographs actually visible, but the story of the photoshoot may serve to warn others against this sort of silliness.

Friends and Associates

They are many who have joined themselves to Elder Sign, seeing something in the band's creative efforts; these are just some of them...

The band's hard-working manager, Rob Wilcox, organiser of tours, photo opportunities, and relations with the authorities...

A groupie, LNR (surely not Lucretia No Reflection...?)

Cthulhu My Religion

It is a fact that the members of Elder Sign are either atheists, members of the Cambridge University Worshippers of Cthulhu Society, or worshippers of Eris. It is not inconceivable that some may fall into more than one, or indeed all of these categories...

<http://www.chiark.greenend.org.uk/~damerell/elder-sign/elder-sign.html>

64 captures

9 May 1998 - 17 Aug 2024

Jun AUG Oct

07

2003 2004 2006

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<http://www.chiark.greenend.org.uk/~andrewm/>

202 captures

9 May 1998 - 19 Aug 2025

Jun JUL Aug

30

2003 2004 2005

About this capture

Andrew Mobbs

Links

Software

Photos

Welcome

After well over 2 years of promising an update, here are the fruits of my apathy. The usual bunch of assorted links and minimal original content. Hopefully having the pages up will encourage me to work on them. Enjoy.

These pages are somewhat broken in Konqueror. They work in Gecko based browsers, IE, fairly well in Netscape 4, degrade OK in text mode, and are standards compliant.

Therefor, I intend to ignore the problem unless somebody takes the time to explain why I'm wrong, not the browser.

Andrew Mobbs - November 2002

<http://www.chiark.greenend.org.uk/~andrewm/links.html>

51 captures

06 Aug 2004 - 17 Aug 2024

Jul AUG Sep

06

2003 2004 2005

About this capture

Andrew Mobbs

Links

Oracle

Web Comics

Cambridge Links

Software

Photos

A selection of links. Not quite my bookmarks file dumped here for your delight, but close enough.

<http://www.chiark.greenend.org.uk/~andrewm/oracle.html>

21 captures

07 Aug 2004 - 17 Aug 2024

Jul AUG Sep

07

2003 2004 2005

About this capture

Andrew Mobbs

Links

Oracle

Web Comics

Cambridge Links

Software

Photos

Oracle Links

Oracle provided pages

A number of pages provided by Oracle - some will require registration, Metalink requires a support contract.

Oracle Metalink

Oracle Technology Network

Oracle Documentation

"Ask Tom" - Tom Kyte's Q & A site

Independant sites

Jonathan Lewis's site

Ixora - Steve Adam's site

Connor McDonald's site

"Oracle Underground Frequently Asked Questions"

Howard J. Rogers has written some excellent documents on Oracle, in particular I'd recommend his "Backup & Recovery" guide and his "Oracle 9i New Features" guide.

Unfortunately he's had to remove them from the web. I can't link directly to them, but you may be able to find them by searching with Google - it may also help to know that HJR usually distributed his documents in PDF format.

<http://www.chiark.greenend.org.uk/~andrewm/webcomics.html>

39 captures

26 Dec 2003 - 17 Aug 2024

Dec AUG Oct

07

2003 2004 2006

About this capture

Andrew Mobbs

Links

Oracle

Web Comics

Cambridge Links

Software

Photos

Various web comics I read (some more than others)

Dilbert

Sinfest

Sluggy Freelance

Megatokyo

Something Positive

Flem

Mac Hall

Penny Arcade

Diesel Sweeties

<http://www.chiark.greenend.org.uk/~andrewm/cambridge.html>

37 captures

10 Feb 1999 - 17 Aug 2024

Sep AUG Oct

07

2000 2004 2006

About this capture

Andrew Mobbs

Links

Oracle
Web Comics
Cambridge Links
Software
Photos
Cambridge Links
Estate Agents
Anglia Residential
Pocock and Shaw
Connell's
Bradford&Bingley
Bush and Co.
Castle's
Tylers
Cheffins
Vebra.com (A search engine covering several Estate Agents)
Hockey's
Total Moving eXperience
Tucker
CEN Property Search Form
Local information
City Council
Cambridge Urban Study
Google Directory entry
Keith Edkins' excellent set of Cambridge links.
SuperCAM
CamToo
Cambridge Evening News
<http://www.chiark.greenend.org.uk/~andrewm/software/index.html>
59 captures
6 Aug 2004 - 17 Aug 2024
Jul AUG Dec
06
2003 2004 2006

About this capture
Andrew Mobbs
Links
Software
Photos

I rarely write much software that's worth mentioning. A couple of people have expressed interest in the script I use to do the funky menu thing without frames. So here it is. On the off-chance I write anything else, it'll appear here.

[htmlmenu-0.1.tar.gz](#)

<http://www.chiark.greenend.org.uk/~andrewm/photos.html>

52 captures

6 Aug 2004 - 17 Aug 2024

Jul AUG Oct

06

2003 2004 2006

About this capture

Andrew Mobbs

Links

Software

Photos

Miscellaneous

Tromsø

People

Scotland

Singapore

Cambridge

<http://www.chiark.greenend.org.uk/~damerell/elder-sign/damerell.html>

32 captures

12 Jul 1998 - 17 Aug 2024

Jun AUG Oct

07

2003 2004 2006

About this capture

David Damerell does not believe in the World Wide Web, but this is not a problem since the World Wide Web does not believe in David Damerell

(But rumour says that he may be found in a pigment of the Web's imagination here - I should ignore it if I were you.)

<http://www.chiark.greenend.org.uk/~damerell/index.html>

21 captures

16 May 2000 - 17 Aug 2024

Sep OCT Nov

22

2003 2004 2005

About this capture

At the heart of the evil...

The old-model hairy David holding a replica handgun.

...more like living in the suburbs.

A bit about me

I'm a Computer Science graduate from Trinity College, Cambridge, and am now living in Cambridge.

I have considerably less hair than the picture above would suggest.

Various of my timewasting methods are detailed below; if you're bored you might want to try some of them out.

Goth

The net.goth handbook yclept Take A Bite is quite informative, and you can also find Aircrash Monthly, a gothic Webzine, there.

All manner of, um, pretty pictures may be found in the Gothic Image Database, but it is in the USA and hence may be rather slow.

Cambridge's RockSoc has quite a lot of goths in.

Cambridge's favourite largely nonexistent band, Elder Sign, possibly soon to be producing extremely silly t-shirts.

Winnie the Goth is just too silly for words.

Tamagothi makes Winnie the Goth look sensible.

If you're within the University of Cambridge, the newsgroup ucam.music.goth may be worthy of attention, but I won't provide a news: URL - if you want to read news, use a newsreader, not a Web browser.

Last but not least, the Cambridge University Worshipers of Cthulhu Society.

Manga and Anime

hentaiFREEfree: lovely,
not dirty

Japanese comics and animation; regardless of the fact that the UK's biggest distributor of anime is called 'Manga Video', manga means the drawn material, not the animation.

No, it's not all tentacle porn and violence; that's just what sells over here. While we're at it, I have an extensive rant as part of hentaiFREEfree about the effects of the British Board of Film Classification; put shortly, the mandatory classification fee ensures that only anime which is likely to sell large numbers of copies can be released (ie, nothing interesting or experimental), and the separate fees for subtitled and dubbed releases ensure we only get dubs, which sell more but are less popular with the fans. As a result, practically all of my anime is US imports.

Why prefer subtitles? Aren't dubs more accessible? Arguably; but dubs have a number of drawbacks, some of them inherent. If you're interested in hearing the work as originally performed, only a sub will do; no matter how faithful the dubbing, it's not the

real Tenno Haruka speaking. Even if you're not, dubs often suffer badly from the relative lack of budget for voice actors; in Japan, anime is big business and can command extremely talented voices - especially as the number of people who can be employed full-time doing voice acting is much greater. That's not an inherent disadvantage; but what is, is that in order to fit the length of time characters are speaking and the lip movements (roughly), dub translations must often be quite distorted.

What would I recommend? Manga is easier, because it doesn't have the BBFC stopping us from getting all the good stuff. Ranma 1/2 is the classic romantic comedy; Gunsmith Cats is good modern-day action; the manga of Ghost in the Shell is infinitely better than the movie; and Viz's Animerica Extra carries a few good series month after month. Anime is practically all dubs, which I'm loath to mention at all; but there is a recent release of Bubblegum Crisis, which (as a sub) got me hooked on anime in the first place.

Computer Games

Xpilot is a rather nifty multiplayer computer game for the X-Window system - similar to Thrust or Asteroids, but multiplayer over the Internet. There is an extremely good page at xpilot.org and the relevant newsgroup is rec.games.computer.xpilot.

NetHack is also tremendously good fun, if fundamentally single-player - it's similar to Rogue, Hack and Moria, if you've played any of these, but far more complex. If this is all new to you, NetHack is a game of dungeon exploration - not in real time, and without graphics, but with a depth of fiendish complexity which is almost unique. Oh, and every time you die you think "Well, they won't get me again that way, so I'll just have another game" and before you know where you are it's 4 am. There is an index of roguelike games, which will save me typing any more; except that I offer a patch to NetHack 3.2.2 and 3.3.0 (updated by Jonathan Nieder) which adds an option to the game to make it harder to quit accidentally. If you compile your own NetHacks, you can download the Paranoia Patch and apply it. I do not intend to make precompiled binaries available, but I believe the next version of Debian GNU/ Linux's NetHack will have it included.

Additionally, I now provide a mirror of the source for Slash'em, a NetHack variant; you can obtain both a ZIPfile of the DOS source and a .tar.gz of the source tweaked for Linux compiles (and probably a good basis for other Unix compiles).

Old favourites of mine are Master Of Orion, Elite and Doom, but I hope you know all about at least two of those anyway.

Noncomputer Games

I play various role-playing games; AD&D; and Call of Cthulhu probably more than any others. There's links to some CoC stuff beneath the CUWoCS pages.

I also play Star Fleet Battles, the wargame from hell; it's an almost insanely complex game with roots in the original Trek TV series, but with an awful lot of material added. It's published by the designers, Amarillo Design Bureau; with their recent acquisition of

the rights from the previous publisher, we hope to see new material.

Computer Nongames

Let's start with The Arthur Norman Fan Club, a society for the appreciation of one of Cambridge's more interesting lecturers - a man who get get ComScis to get up for 9am lectures, no less.

I use Unix. I use Unix because I like it. At the moment my day job is supporting Unix boxes; the machine on my desk that I do this from is running Linux; my personal email is handled by chiark, a Linux box; and we have 2 more Linux boxes at home.

Windows? Oh yeah - that thing I play games on because they don't run anyplace else. What about it?

Support for MkLinux - Linux for the Mac. I have no idea if these guys are any good, but they're the only company I've seen offering it.

O'Reilly. Or someone else. Why not find out?

Oh, and some versions of Winsock fail if you try to look up a hostname with exactly 13 characters in. Why not try and break Winsock now?

This link here might well crash frames-capable browsers, apart from Lynx.

This link here is to the 'ghosting' Java applet; it attacks IE4 with Active Desktop enabled, and other children's toys.

Netscape has problems with unusual Content-Types.

Terry Pratchett

alt.fan.pratchett is possibly the strangest newsgroup on the planet, having spawned L-Space. Once again I shall cop out by giving you a link to another page full of information so as to save my fingers.

L-Space Now!

Codes

Geek code: Version: 3.1, last updated 7 May 1998: GCS\$ d-- s:- a-- C++\$ UL(AIOS)++\$ P+++ \$ L++\$ E+ W-()(--) N++ o+ K--- w--- O- M- V- PS+(++) PE- Y+ PGP>+++ t+ [Paramount---] 5++ X-- R++ tv--- b++++ DI+ D++ G+ eBA(I don't understand all these 'merkinisms) h- r+>+++ (%) y?

Wednesday code 3.0: AAFW s p #pi<largestprime>.2106 U* W++++ >M++++ C++ D* CD++ N* F* Boo* I+++ E* Cr* R^ Mlk-- ^<>An+++

NetHack Code 1.0: NH 3.2.2L D Kirsty-VF HP:80 Pw:50 AC:-15 N [+)++ P S++ D+ p \$+ + !t s+ W+ !E PS- !PP G+ !C I++ N-- !b !B !Y X+ So++ Sp++ !sb wb--

NH 3.1.3L AF Kirsty-VF HP:250 Pw:87 AC:-33 L:24 T:85918 N [++)++ P S+ D+/++ p-- \$
+ t+ s++ W+ E--- PS- !PP G !C- l++ @W(MoJo(8)) N-- !b !B-- !Y X+ So+++ Sp++ !sb !
wb-- +1

Goth Code 3.0: GoCS6\$ TJt9 PPeSaL B10/20Bk!"1 cBc2S V7 M4 ZGooGonMehClFan!!
C8o a21= b55 H178 g5T1095F m3? w6T v2)h\$(r2bls p77756Me D57!* h6(PPe) sM8n
SeNy k6Z N0993JPFLNEWH HsS LukCAMBS5

W e d n e s d a y

I am lucky enough to have w.sp.lic.#pi<largestprime>.2106, as well as having spent a
week in Canada with her, and, um, see, well...

Wednesday and David being disgustingly
cute in an airport photo booth.

I'd like to point out, however, that I have never in my life mailed anyone a romantic piece
of perl.

Naked Man

Injustice has a new enemy. A fearless superhero who has no need of a silly costume.
It's... Naked Man!

Contacting me

My email address is damerell@chiark.greenend.org.uk - stop clicking on it, it's not a
mailto: URL - if you want to mail me, use a real mailer, not a Web browser. You don't use
a spanner to put screws in, do you? If you had my old phone number, you can produce
the new one by adding 179777 to the local part; the area code remains the same.

<http://www.chiark.greenend.org.uk/~owend/>

485 captures

9 May 1998 - 22 Aug 2025

Jun JUL Sep

28

2003 2004 2005

About this capture

Seeing is Believing

While I'm not currently using a voice recognition system called DragonDictate to help me
edit these pages, and any really weird errors are now mostly my fault, my Talking to the
Dragon page is something you might nevertheless find interesting.

Information about me

How to contact me

Interests page

My bookmarks

Free rubbish I cobbled together at some point.

Links

Friends

Sion Arrowsmith

James Aylett

Eleanor Blair

Clare Boothby

Vicky Clarke

David Damerell

Steve Early

Chris Emerson

Alison Farmer

Ben Harris

Clare Izard

Ian Jackson

Richard Kettlewell

Janet McKnight

Lucy McWilliam

Andrew Mobbs

Quotemaster

Christi Alice Scarborough

Steph

Simon Tatham

Gareth Taylor

Matthew Vernon

Wednesday

A word of thanks to Ian Jackson for running the machine on which these pages reside,
and to Clare Izard for the rainbow bars. Thanks!

Owen Dunn / owen@greenend.org.uk / Home

Last modified: Tuesday, 22-Jun-2004 15:56:39 BST

<http://www.chiark.greenend.org.uk/~damerell/elder-sign/candle.html>

27 captures

6 Oct 1999 - 17 Aug 2024

Apr AUG Oct

07

2003 2004 2006

About this capture

Dr.Volcano

When pressed for an interview, all Dr.Volcano would say was `crackle crackle hiss spit flicker flicker gloop'. As a tribute to this enigmatic offering, the following interpretation is presented by those members of Elder Sign more capable of human language.

In the days when vinyl was still the main way music was bought, CDs were just a gleam in somebody's eye (presumably because of the strange colours you get when you hold them up to the light), and digital sound was a very expensive toy for people who already had more expensive toys than they did sense. It was realised well in advance, however, that CDs would not always be as pointless and expensive, and that clever men in suits would sell them to the masses.

It is a long forgotten fact that vinyl records provided perfect sound reproduction, and in order to promote CDs the men in suits went about the business of worsening the quality of vinyl recordings by adding hiss and crackle. Young and naive, Psychopathic Candle from Hell was signed up to provide all the hiss and crackle the record companies could desire. CDs arrived, and were hailed as the new standard in sound reproduction, and Candle was dumped onto society's rubbish dump, left to eke out a living doing part-time crackle for FM radio stations.

Candle was found by Elder Sign, where his expression found free rein, and in recognition of the earth-shaking impact he has on every work of Elder Sign's, he adopted the stage name Dr.Volcano. May he never burn out...

Dr.Volcano can be contacted at dr.volcano@tacitus.greenend.org.uk
<http://www.chiark.greenend.org.uk/~damerell/elder-sign/treachery.html>

26 captures

6 Mar 2001 - 17 Aug 2024

Apr JUN Oct

04

2003 2004 2006

About this capture

Treachery

(Damerell, Sheppard, Mobbs, Dunn)

I've finally acquired poison resistance

After many years of Hell.

A thousand hours of seeing your face

Has made me not very well.

Life is not what I hoped it would be,
When I first looked up at the sun;
It left on my retina a weird purple blotch -
Existentialism's not much fun.

My life you've betrayed me...

My life you've betrayed me...

My life you've betrayed me...

I'm living a life of polystyrene,
A chemical vision of you.
The bonds, chains, and bridges are burning away,
The sky is red and the grass is blue.

I just cannot parse the language you speak
And you'll never understand me.
Because I am German and you're Slovakian;
I'll just invade your country.

My life you've betrayed me...
My life you've betrayed me...
My life you've betrayed me...

My guns and my cannons are scarring your land,
I'll plunder your house for coffee.
I'll leave the shrapnel of my heart,
But your troops can't shoot for toffee.

Although your house is avant-garde,
And your taste distinctly odd,
I'll strip it clean and blow it up
And poke you with my rod.

My betrayal's life to me...
My betrayal's life to me...
My betrayal's life to me...

And then they came and took me out -
The men of doom and malice -
Destroyed my life, removed my sense,
Gave me the poisoned chalice.

My betrayal's life to me...
My betrayal's life to me...
My betrayal's life to me...
<http://www.chiark.greenend.org.uk/~damerell/elder-sign/chimaera.html>
28 captures
6 Oct 1999 - 17 Aug 2024
Jun AUG Oct
07
2003 2004 2006

About this capture
Chimaera My Nameserver
(cover of Lucretia My Reflection)
(Damerell)
I hear the fan of a big machine,
Two days, I'm in between,
Bare metal and Jolt-cafeine,
I see lyra is down,
I see lyra is down.

I hear the fan of a big machine,
Two days, I'm in between,
break; lost, code fall through,
Loop forever then process kill.
Hermes is broken and lyra is down, lyra is down.

I count the ranks of the rewrote and recompiled,
Got no disk, get compressed,
Run it faster for you and me,
We got the source code, we got the tree,
We got the library, where's libc,
We don't guess, we'll find(1) location,
Chimaera, my nameserver, send the packets to me.

We code slow,
We code sure,
We code slow in C for GNU,
Such code I write, it don't make sense,
I obfuscate the evidence,
I don't sleep,
I don't sleep,
I don't sleep.

I search through memory page by page,
A hard program held up by Jolt,
Once an idea,
Now it's done.

I hear the fan of a big machine,
Two days, I'm in between,
Bare metal and Jolt-cafeine,
I see lyra is down...

We got the library, where's libc,
We don't guess, we'll find(1) location,

Chimaera, my nameserver, send the packets to me.

http://www.chiark.greenend.org.uk/~damerell/elder-sign/revision_thing.html

27 captures

6 Oct 1999 - 17 Aug 2024

Jun AUG Oct

07

2003 2004 2006

About this capture

Revision Thing

(Sheppard. Blame him.)

Logic by Hoare in the room next door,

Twenty five hours, and I need more.

I'm looking for a can in the caffeine store,

Two thousand mg or more.

Shaking I ain't seen before.

It's a small pill and it tastes funny,

I'd have another hour if it wasn't for my tummy,

I throw back what I take

(Another Pro Plus in a long cascade).

In one more hour

The most boring bit

I've seen so far.

When the psirens wail,

And the air is blue,

My revision thing comes

Slamming through....

(Continued p.9494949494...)

<http://www.chiark.greenend.org.uk/~damerell/elder-sign/photoshoot.html>

31 captures

9 May 1998 - 17 Aug 2024

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07

2003 2004 2006

About this capture

The Saga of the Photo Shoot

The evening began with Andrew, Rob, Owen, Doctor Volcano and David assembled in Owen's room. No Dan? We attracted his attention and hung about until he arrived: he then spent the next 15 minutes doing his eyeliner and tying ribbons in his hair.

Fortunately, Rob spent the time instructing the rest of the band in which end of a guitar was which...

We left Owen's and made our way to Parker's Piece, for photos in front of the Reality Checkpoint. Two interested people watched this process - presumably fans - unfortunately, they weren't personal acquaintances of Dan's to embarrass him in front of.

During this process it became apparent that there was something of a personality conflict between Dan and Dr. Volcano - perhaps something to do with David's relationship with the good Doctor?

Returning to the centre of town, Rob, Andrew and David went for burgers while Owen and Dan returned to Owen's, promising to let us in in 15 minutes. Of course, they forgot all about it: luckily the eaters only had to fend off one or two porters before Andrew phoned Owen and got him to let us in. Steve MacIntyre having been good enough to agree to lend us a car, we left Causis in search of both it and more film.

While passing Trinity, Elder Sign met Ian Jackson, and said "Hello" as he cycled off: luckily for him, he took no further part in the escapade.

Arriving at the Texaco, Rob, Dan and Owen decided to enquire after some film. Next came the argument over who was to go in - Dan was adamant that it would not be he, and Owen only slightly less so. So Rob was the only one left to enter the Texaco. After being advised to leave the guitar box behind, as it may upset the staff, Rob proceeded into the Texaco. Upon entry Rob peered around for some film, but couldn't see any - at this point he decided to bug one of the poor shop assistants. So he walked up to the assistant and asked 'Do you have any camera film?', to which the reply was 'Yes, it's over there'. Upon hearing this Rob thanked the assistant and left the Texaco, leaving a bemused assistant watching his exit, to rejoin the rest outside. Indeed, later David was to experience similar difficulty in actually spotting the film...

Andrew and David made their way to Churchill, and collected the keys. 10 minutes later they were in the car park: David wasn't sure which of the Astras was Steve's, but Andrew headed confidently to one, and sure enough after a struggle with the ice, the doors were unlocked and opened. Andrew used up quite a lot of the de-icer de-icing the windows, but then discovered the car wouldn't start: none of the keys would turn in the ignition. 10 minutes later they were back with Steve, who was good enough to walk back to the car park with them: he pointed out that they had been trying to start the wrong Astra. They were a little baffled, but sure enough Steve's keys still unlocked the doors on the wrong one, and more to the point started the right one. Over screams of terror from David, who could see absolutely nothing out of his side of the windscreen, Andrew drove to the Texaco, where we had agreed to meet the other three.

At first, the wait outside of the Texaco was not unbearable for Rob, Owen, Dr. Volcano and Dan, for although the temperature was low, there were a number of distractions - namely the build up of tension every time a car came near, namely in the form of 'Is it, is it? No, it's another taxi'. What is about 2am? Why is nearly every car that goes past a taxi? The only ones that aren't are police cars - and they are a story in themselves. After the quartet had been idly standing outside the texaco, innocently next to a nice green Mercedes for about 15 minutes a police car arrived at the Texaco. At this point the band, or such as was present, looked about themselves and decided that standing next to a

Mercedes wearing black was suspicious enough, but three people, with a case you could probably fit a baseball bat in..... Luckily for Elder Sign, the police were only visiting to buy supplies and so we were not dragged away for questioning.

The next occasion of a police car doing something interesting (after many boring drive-bys), was when a woman on a bike pulled up at the nearby lights. The second bike, that she was managing in her left hand also stopped. At this point a car pulled up behind, the window was wound down and a voice said 'Green means go' to the female with two bikes. She then proceeded past the garage for a short way before being pulled over. But that was it for the entertainment.

As time passed and it grew cold, it was decided to send out a search party to find the long-missing Andrew and David. As Dan and Owen set out for Churchill, Dr.Volcano was left on the top of a carwash sign in the able care of the band's esteemed manager, Rob. Taking what has to be one of the more unusual routes to Churchill, Owen and Dan arrived and made their way to Steve MacIntyre's room. There he revealed the bizarre truth that Andrew and David had only just left, having spent twenty minutes trying to start the wrong car. Bemused, Owen and Dan returned to the front of Churchill, where, lo and behold, the car was waiting. Not a minute later Rob appeared >from the front of Churchill, and the band and manager were reunited once more.

Andrew and David, of course, found only Rob on arrival at the Texaco, so film was purchased and we returned to Churchill - David discovering that changing a film on a little used camera in the back seat of a moving car is difficult, especially while sharing with a guitar case. However, he also discovered the lack of a leader on the film, and there was much cursing.

At Churchill, Rob was despatched to find Dan and Owen, who found the car 2 minutes later: fortunately Rob was not far behind.

Returning to the Tex, the film was exchanged: the car left, with David, Dan and Owen all in the back seat, with the guitar case across them, gasping for breath. And David still trying to change the film.

It may have been as a result of this confusion that the car left the garage the wrong way, and found a police car following it - of course, when the band pulled into another garage 100 yards further on to turn round, the police went shooting past... and turned around in a side road and tailed Elder Sign back to the Tex, stopping them a little further down on Castle Hill in front of the County Council offices. David had just got the back on the camera at this point.

"Are you the owner of this vehicle?"

"No."

Despite this, Andrew forgetting his own name, getting Steve's college address wrong,

the car being full of loonies, and someone stating that Elder Sign were going off 'to take photos', the police left, baffled at such activity at half past two on a cold morning.

A policeman on the other side of the car had asked the remainder of the band "Who was from Wigan?". An unusual question, they thought. A number of answers flashed through their minds 'wasn't that Ucalayli player from Wigan?' 'wasn't there an Irish bloke who wrote a book about something in Wigan?'. After a few baffled seconds they realised, Ah, "Steve McIntyre is >from Wigan". Possibly if they had answered George Formby or James Joyce it wouldn't have gone down quite as well.

At this point it struck David that it was as well that Steve's ignition key had not worked on the other Astra.

Navigation to Grantchester proved simple enough: the walk down the path to find some decent trees was dark, but uneventful. The band was photographed in front of these trees: then Doctor Volcano was left sitting on the path shining out to make the return easier, and the remainder of the band staggered down to the Cam. Despite attempts on the part of Rob and Andrew to fall into the Cam, the photos were taken before anyone froze to death, so Elder Sign made their way back to the car: Dr. Volcano being held by first David and Dan: in spite of David's warning about relationships with Dr. Volcano, Dan got his fingers burnt: still, he's not the first.

Later, David said: "Quite frankly, I am rather concerned about Dr. Volcano: he seems to be taking matches - not just for the first inspiration, but lying in his pool of wax to increase the flame. I fear this can only result in him burning out young."

<http://www.chiark.greenend.org.uk/~eleanorb/>

252 captures

9 May 1998 - 19 Aug 2025

Jun AUG Nov

25

2003 2004 2005

About this capture

Main Index What's New! About Me Pictures Links CV Purity tests
Jokes Meet reports

LNR's homepage

Links above will take you to most of the content, although the Pictures page is probably the only bit of this site which is actively maintained and of interest to other people. More recently you'll find more about what I'm like and what I'm up to at my livejournal.

You may find the following useful, though mostly they're just for my convenience:

Pictures

Current list of CDs we own

Current list of Videos and DVDs we own
My Amazon wishlist
My collection of recipes
Valid HTML 4.01! Mail any comments to: lnr@lspace.org.
Google

<http://www.chiark.greenend.org.uk/~eleanorb/funnies/ascii.text>
17 captures
10 Jul 2001 - 26 Feb 2006
Jul AUG Sep
21
2003 2004 2005

About this capture

<http://www.chiark.greenend.org.uk/~damerell/CUWoCS/CUWoCS.html>
158 captures
9 May 1998 - 1 Oct 2025
Jun AUG Oct
07
2003 2004 2005

About this capture
A pentagramlike logo which, alas, you cannot see.

La mayyitan ma qadirun yatabaqqa sarmadi
Fa idha yaji' al-shudhhdh adh fa-l-maut qad yantahi.

'That is not dead which can eternal lie,
And with strange aeons even death may die.'

Abdul Alhazred, the Necronomicon

The CU Worshipers of Cthulhu Society
Welcome to the home of CUWoCS, the society for the discerning individual (the individual who would rather not end up as lunch when the Big C Wakes Up, that is). Here you will find out all you wanted to know about CUWoCS, lots that you didn't want to know about CUWoCS, and several things about CUWoCS that will ensure that you will provide psychologists with research material for a long, long time. Enjoy.

Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn.

'In His House at R'lyeh Dead Cthulhu waits dreaming,
yet He shall rise and His kingdom shall cover the Earth.'

So, who is Cthulhu, anyway?

Cthulhu is a Great Old One. He and his brethren ruled the Universe untold millennia ago, but now the stars are wrong and He lies sleeping in his city beneath the waves, R'lyeh. When the Stars Are Right He will emerge and feast, and we who worship Him will be elevated to our rightful places of power, and will live forever in an orgy of feasting, fighting, and f... well, you get the idea.

When the stars were right, They could plunge from world to world through the sky; but when the stars were wrong, They could not live.

What does Cthulhu look like?

Beware! The full sight of Cthulhu in his native glory would sear your mind and leave you babbling and cursing in the dust at His feet. Be grateful, therefore, that we do not provide any photos. However, we do have an artist's impression of the Big C which may give a glimpse, just a glimpse mind you, of His immensity. The artist paid for his temerity with his sight, his sanity, and his life. For more details, check out the Cthulhu Gallery.

Zi Dingir Ana Kanpa, Zi Dingir Kia Kanpa

'Spirits of the earth remember, spirits of the sky remember.'

So, what does CUWoCS do, then?

Wouldn't you like to know, eh? If you want to find out, contact a Cultist of the Committee and tell him you want to volunteer. He'll let you know exactly what to do. Firstly, and this is important, make sure you have changed your will to include us. For more details, check out the Cthulhu Hymnal.

Loathsome Cthulhu rose then from the deeps and raged with exceeding great fury against the Earth Guardians. And They bound his venomous claws with potent spells and sealed him up within the City of R'lyeh wherein beneath the waves he shall sleep death's dream until the end of the Aeon. Beyond the Gate dwell now the Old Ones; not in the spaces known unto men but in the angles betwixt them. Outside Earth's plane They linger and ever await the time of Their return; for the Earth has known Them and shall know Them in time yet to come.

Abdul Alhazred, the Necronomicon

Cthulhu on the Web

There is lots more information of Great Cthulhu available on the web. Some of it is good, a lot of it is crap. For your edification and enjoyment we present a selection of the Best of Cthulhu on the Web.

Whenever thou wouldst call forth Those from Outside, thou must mark well the seasons

and times in which the spheres do intersect and the influences flow from the Void

Thou must observe the cycle of the Moon, the movements of the planets, the Sun's course through the Zodiac and the rising of the constellations.

...Supplicate Great Cthulhu only at Hallowmas Eve when the Sun abides within the House of the Scorpion and Orion riseth. When All Hallows falls within the cycle of the new Moon the power shall be the strongest.

Abdul Alhazred, the Necronomicon

The Cultists

For more information about CUWoCS, or if you wish to volunteer, please contact one of the Chief Cultists:

President:

Dave Damerell; ex-Trinity; e-mail damerell@chiark.greenend.org.uk

Vice-President:

Richard Kettlewell; Real World; e-mail not available at your security clearance.

Secretary:

Mark Mackey; Trinity Hall; e-mail mdm1004@cus.cam.ac.uk

Treasurer:

Rohan Platts; Homerton; e-mail rp207@hermes.cam.ac.uk

Honorary Vice-Chair-Thing:

Steve McIntyre; Churchill; e-mail 93sam@eng.cam.ac.uk

Keeper of the Sacrificial Knives:

Rob Wilcox; ex-Clare; email, alas, not available.

Keeper of the Books:

Rohan Platts; Homerton; email rp207@hermes.cam.ac.uk

Chief Incanter:

Owen Dunn; ex-Caius; email owen@greenend.org.uk

This World Wide Web page was written by Mark Mackey mdm1004@cus.cam.ac.uk, but is now maintained by the President.

<http://www.yezidi-ezia.com/>

7 captures

11 Oct 1999 - 20 Jun 2000

May JUN Jul

20

1999 2000 2001

About this capture

rmation

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about First

First World Congress on Yezidism

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Yezidi Web

Yezidi religion was/is one of the important themes on the table of historians, ethnologists, anthropologists, journalists and others. the logical couse for all these interests was becouse of the special believe of Yezidis, there thought about god, life, & universe and becouse they seem to be the remainder of the oldest religions in Mesopotamia.

Our site has the target to give, collect and discuss all the sientific informations about this religion, to help the readers to meet the correct informations us. You can also, in your position where you are, help us to give more better informations for studies & researchs about Yezidis, and to developpe this web page.

Editorial Staff

ROJ Imprint

Contact us

last modified: 2000-02-27 10:50:09

Webmaster: Mirza H. Dinnayi

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<http://www.yezidi-ezia.com/>

7 captures

11 Oct 1999 - 20 Jun 2000

May JUN Jul

20

1999 2000 2001

About this capture

elcome to Yezidi Web

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[about First World Congress on Yezidism](#)

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Thank you

[First World Congress on Yezidism](#)

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Yezidi Web

Yezidi religion was/is one of the important themes on the table of historians, ethnologists, anthropologists, journalists and others. the logical couse for all these interests was becouse of the special believe of Yezidis, there thought about god, life, & universe and becouse they seem to be the remainder of the oldest religions in Mesopotamia.

Our site has the target to give, collect and discuss all the sientific informations about this religion, to help the readers to meet the correct informations us. You can also, in your position where you are, help us to give more better informations for studies & researchs about Yezidis, and to develope this web page.

Editorial Staff

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Webmaster: Mirza H. Dinnayi

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<http://www.yezidi-ezia.com/roj1-english.html>

2 captures

24 May 2000 - 16 Jun 2000

May JUN Jul

16

1999 2000 2001

About this capture

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ROJ archives

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Webmaster: Mirza H. Dinnayi & Jens Rosenberger

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<http://www.yezidi-ezia.com/yezidiology/index.html>

2 captures

30 Sep 1999 - 29 May 2000

Sep MAY Jun

29

1999 2000 2001

About this capture
Yezidiology International Informations Center
Welcome to our new project

You will read this page nearly, this project will developed only with your help
Our gaol is to:

1. Collect all the informations about Yezidis, which were published in internet, but also in books
2. Discussing these informations with specialists in Yezidiology, Yezidis religion men, and writers
3. Publishing the results in internet
4. This site will published in many languages, e.g. English, German, Arabic, Kurdish..

HOW CAN YOU HELP US ??

It is very easy, have you some thing about Yezidis, have wrote some thing, tell us, or tell us your ideas, or give us the Copyright to publish your job also through our site. We want to say that we have no profit from this site, all of it is to help the searcher to meet the informations easily and correctly.

The Yezidi people suffered since centuries ago from the WRITERS who spoke or wrote all thing against Yezidis, without truth...

HELP us to meet this truth again, and to reply the history to make what better for the Humanity, where live all the human beings brotherly and friendly.

YOUR message is very important for us.

webmaster: Mirza H. Dinnayi
<http://i-cias.com/e.o/yazidism.htm>

163 captures

13 Apr 1997 - 5 Jan 2024

Apr JUN Oct

02

2003 2004 2005

About this capture
[Click Here](#)

Orient for North Africa and the Middle East Yazidism

The Other Kurds: Yazidis in Colonial Iraq
Please note, this book comes on special order.
Buy this book from Amazon (USA)
... or buy from:

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Amazon France

YAZIDIS IN THE MIDDLE EAST

Last column: % Yazidis of the population

1) Iraq 500,000 2,30%

Syria 15,000 0,10%

Turkey 50,000 0,08%

Total *) 565,000 0,14%

2) Other countries 150,000

1) Other estimates set it at 70,000.

2) Other estimates set it at 30,000.

*) Calculated for the total population of North Africa and the Middle East, approx.
400,000,000.

Religion with around 700,000 members world wide (other estimates set this as low as 100,000, but the higher figures are more likely). The largest group of Yazidis live in Iraq, near Mosul, but there are small communities in Syria, Turkey, Georgia, and Armenia. Researches believe that the Yazidi creed has elements from Zoroastrianism, Manicheism, Judaism, Christianity, and Islam. The two religious books of the Yazidis, have Arabic text: Book of Revelation, and Black Book. The Yazidis call themselves Dasin, while the term 'Yazidism' probably comes from the Persian word 'îzed', 'angel'. The name Yazidism is moreover connected to the 6th caliph, Yazid (680-83, 60-64 H), from Shi'i point of view one of the world history's most hated men, and highly disliked by most Sunnis, too. But there is little evidence showing what role Yazid have played in the

founding, or development of Yazidism.

THEOLOGY

The Yazidi pantheon has God on top, but he is only the creator, and is no longer an acting force. The acting forces is represented by Malak Ta'us and Shaykh Adii. Shaykh Adii can have been caliph Yazid (there are many theories here), a man risen to divinity through transmigration, and is now an acting and good deity.

Shaykh Adii is acting in a cooperation with Malak Ta'us, the peacock angel that have fallen into disgrace, but who repents.

Malak Ta'us filled 7 jars of tears through 7,000 years. His tears were used to extinguish the fire in hell. Therefore there is no hell in Yazidism. Yazidism has 6 other minor deities, which are also honoured.

CULT and WORSHIP

The prayer in Yazidism must be performed in good distance from non-Yazidis, twice a day, and in the direction of the sun. The prayer is dedicated to Malak Ta'us. Saturday is the day of rest, but it is Wednesday that is the holy day. In December a three days fast is performed.

There is an annual pilgrimage to the tomb of Shaykh Adii, north of Mosul in Iraq, through 6 days in late August. This pilgrimage is the most important ritual of Yazidism. Central to this celebration are bathing in the river, washing of figures of Malak Ta'us, processions, music, hymns, ecstatic songs, and dances performed by the priests. Other elements are lighting of hundreds of oil lamps at the tombs of Shaykh Adii and other saints' tombs, offerings of special foods and cooking of a sacrificed ox. Important parts of the rituals here have never been seen by outsiders, and are therefore unknown.

Childhood baptism is important, and is performed by a Shaykh, a religious leader.

Circumcision for boys is performed soon after the baptism, but is not compulsory.

Burials are done immediately after death, and the hands are crossed, pointing in eastern direction.

ORGANIZATION

The Yazidis are organized much like the Kurds, with tribes headed by a chief. There are very strong ties between the laity and the religious leaders. Almost all Yazidis speak Kurdish. The Yazidis practice no intermarrying with other Kurds, and have no communion with them.

The Yazidis believe that they are the descendants of Adam only, while the rest of the world are descendants of Eve, hence inferior. It is impossible to convert to Yazidism, you must be born one. The strongest punishment among Yazidis is expulsion, which means that your soul is lost forever. Monogamy is practised, but the chief has the right to take several wives. Divorce is difficult to get, as this only comes from adultery, and three witnesses are needed. But if a husband stays abroad for more than a year, he is automatically divorced from his wife, and has also lost the right to remarry inside the Yazidi community.

DEVIL WORSHIPPERS?

The reason for the Yazidis reputation of being devil worshipers, is connected to the other name of Malak Ta'us, Shaytan, the same name as the Koran's for Satan.

But there is little suggesting that the Yazidis worships Malak Ta'us as if he was equal to the Koran's or the Bible's devil. The Yazidis have never been regarded as Ahlu I-Kitab, people of the book, and the they have suffered much hardship from their Muslim neighbours.

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By: Tore Kjeilen

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YAZIDIS IN THE MIDDLE EAST

Last column: % Yazidis of the population

1) Iraq 500,000 2,30%

Syria 15,000 0,10%

Turkey 50,000 0,08%

Total *) 565,000 0,14%

2) Other countries 150,000

1) Other estimates set it at 70,000.

2) Other estimates set it at 30,000.

*) Calculated for the total population of North Africa and the Middle East, approx.
400,000,000.

Religion with around 700,000 members world wide (other estimates set this as low as

100,000, but the higher figures are more likely). The largest group of Yazidis live in Iraq, near Mosul, but there are small communities in Syria, Turkey, Georgia, and Armenia. Researches believe that the Yazidi creed has elements from Zoroastrianism, Manicheism, Judaism, Christianity, and Islam. The two religious books of the Yazidis, have Arabic text: Book of Revelation, and Black Book. The Yazidis call themselves Dasin, while the term 'Yazidism' probably comes from the Persian word 'îzed', 'angel'. The name Yazidism is moreover connected to the 6th caliph, Yazid (680-83, 60-64 H), from Shi'i point of view one of the world history's most hated men, and highly disliked by most Sunnis, too. But there is little evidence showing what role Yazid have played in the founding, or development of Yazidism.

THEOLOGY

The Yazidi pantheon has God on top, but he is only the creator, and is no longer an acting force. The acting forces is represented by Malak Ta'us and Shaykh Adii. Shaykh Adii can have been caliph Yazid (there are many theories here), a man risen to divinity through transmigration, and is now an acting and good deity.

Shaykh Adii is acting in a cooperation with Malak Ta'us, the peacock angel that have fallen into disgrace, but who repents.

Malak Ta'us filled 7 jars of tears through 7,000 years. His tears were used to extinguish the fire in hell. Therefore there is no hell in Yazidism. Yazidism has 6 other minor deities, which are also honoured.

CULT and WORSHIP

The prayer in Yazidism must be performed in good distance from non-Yazidis, twice a day, and in the direction of the sun. The prayer is dedicated to Malak Ta'us. Saturday is the day of rest, but it is Wednesday that is the holy day. In December a three days fast is performed.

There is an annual pilgrimage to the tomb of Shaykh Adii, north of Mosul in Iraq, through 6 days in late August. This pilgrimage is the most important ritual of Yazidism. Central to this celebration are bathing in the river, washing of figures of Malak Ta'us, processions, music, hymns, ecstatic songs, and dances performed by the priests. Other elements are lighting of hundreds of oil lamps at the tombs of Shaykh Adii and other saints' tombs, offerings of special foods and cooking of a sacrificed ox. Important parts of the rituals here have never been seen by outsiders, and are therefore unknown.

Childhood baptism is important, and is performed by a Shaykh, a religious leader.

Circumcision for boys is performed soon after the baptism, but is not compulsory.

Burials are done immediately after death, and the hands are crossed, pointing in eastern direction.

ORGANIZATION

The Yazidis are organized much like the Kurds, with tribes headed by a chief. There are very strong ties between the laity and the religious leaders. Almost all Yazidis speak Kurdish. The Yazidis practice no intermarrying with other Kurds, and have no

communion with them.

The Yazidis believe that they are the descendants of Adam only, while the rest of the world are descendants of Eve, hence inferior. It is impossible to convert to Yazidism, you must be born one. The strongest punishment among Yazidis is expulsion, which means that your soul is lost forever. Monogamy is practised, but the chief has the right to take several wives. Divorce is difficult to get, as this only comes from adultery, and three witnesses are needed. But if a husband stays abroad for more than a year, he is automatically divorced from his wife, and has also lost the right to remarry inside the Yazidi community.

DEVIL WORSHIPPERS?

The reason for the Yazidis reputation of being devil worshipers, is connected to the other name of Malak Ta'us, Shaytan, the same name as the Koran's for Satan.

But there is little suggesting that the Yazidis worships Malak Ta'us as if he was equal to the Koran's or the Bible's devil. The Yazidis have never been regarded as Ahlu l-Kitab, people of the book, and the they have suffered much hardship from their Muslim neighbours.

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Religion with its origin in ancient Iran, which exist even in modern times.

Zoroastrianism is perhaps the world oldest continuing non-pantheistic religion. The founder of Zoroastrianism, Zarathustra, preached around 600 BCE a second monotheistic religious message that is recorded. Much of this is found in the central collection of religious texts, Avesta.

Inside the History of Religion the teachings of Zarathustra has been used in order to

explain the development of the three major monotheistic religions, Judaism, Christianity, and Islam, but there has never been proven any clear examples of influence between the belief systems.

Zoroastrianism is also called Zarathustrism, Mazdaism and Parsism. Parsism is the term used today among the believers in India, the largest Zoroastrian society of today.

Modern Zoroastrianism counts about 150,000 believers in India, 60,000 in Iran, and perhaps 50,000 in the rest of the world.

CULT

The cult of Zoroastrianism is focused on battling the evil, and the principal symbol in this battle is the sacred Fire. The most important place of worship is the temple of fire. Here a fire burns as a symbol of the holiness of Ahura Mazda.

The veneration of the spirits of the dead is also important in both cult and ethics, and in the orthodox religion, believers are strongly occupied with the hereafter. The believer must beware of demons, i.e. contamination, and this is central in their consciousness and daily acts. The right behaviour is marked with having the good in mind with your thoughts, your sayings and your acts.

There are 5 daily prayers, and ablutions are performed in front of all of these. The believer becomes religiously active from the age of 7. When a believer dies, his body brought up on the Tower of Silence, where the corps shall be eaten by vultures, so that neither fire nor earth becomes contaminated. But there are graveyards for the believers in Iran, but these represent a part of the cult that is influenced by the dominating religion of the region, Islam.

THEOLOGY

Zoroastrianism is to some extent a monotheistic religion, in the sense that there is a supreme god, Ahura Mazda, that is central in all cult. Yet, the existence of lesser divine beings dilute this image. Even the the power that opposes Ahura Mazda, the evil Ahriman is a challenge to the monotheism of Zoroastrianism, since Ahriman to a large extent is an important force in cosmos.

To the "pantheon" of Zoroastrianism (the "pantheon" is one of great differences, where no power can compare to Ahura Mazda), belong the jazatas. The jazatas are elements that are venerable, like the sun, the moon, Haoma, as well as Mithra and the Amesha Spentas.

The cosmology of Zoroastrianism is one of dividing time into three periods. In the first of these, the original one, everything was perfect. In the second, the present one, evil is active. In the third and last, perfect goodness will be restored.

Human beings can through the help of Ahura Mazda reach the stage of total liberation from the worldly existence. In such a situation life becomes healthy, filled with power and dominated by bliss. And more, the influence of the evil is extinguished. When human beings reach such a stage the divine order has total influence on the world.

But the teachings of Zarathustra was more than just spiritual. He showed great interest in increased and bettered exploitation of the earth: forests should be opened, land cultivated, and vermin exterminated.

The believers marry inside the family, occasionally between relatives as close as brother and sister.

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Manichaeism

World religion founded by Mani.

Manichaeism spread out over most of the known world of the 1st millennium CE, from Spain to China. But the religion disappeared from the West in 10th century, and from China in the 14th century, and today it is extinct.

During the Roman Empire, Manichaeism got a strong position in North Africa — St. Augustine was a Manichaean for 9 years before his conversion to Christianity. For about 80 years starting in 762, Manichaeism was the state religion of the Turkic people Uighurs.

TEACHING

Manichaeism is the largest and most important example of Gnosticism. Central in the Manichaean teaching was dualism, that the world itself, and all creatures, was part of a battle between the good, represented by God, and the bad, the darkness, represented by a power driven by envy and lust.

These two powers were independent from each other, but in the world they were mixed. Most human beings were built from material from the bad power, but in everyone there was a divine light, which needed to be released from the dark material of the body. In Manichaeism creation is regarded as a cosmic catastrophe, this even applies to man. What had happened was that the good forces had been forced to create the world, as a defence of the divine realms. The threat came from the bad powers that had discovered that there was a world of light, and this they could not resist. When the world and all creatures were created, the attacking darkness was mixed with some of the divine light. While the battle between light and darkness had been fought in cosmos until creation, creation made the world of man the new battleground. Everything that gives light in this world belongs to the divine realms, while everything that absorbs light, belongs to the

darkness.

In this world, small pieces of light is constantly disentangled from the darkness, and the sun and the moon are two chariots bringing these pieces from the world and back to the divine world. The meaning of life is therefore the same as the meaning of the world, namely to participate on the divine side of this battle. Every man carries inside him a seed of light, and the only way to help free this seed from darkness is through by gnosis. Gnosis is the insight in this process of cosmic battle and insight in how to fight envy and lust. The actual liberation happens a human with gnosis dies.

The gnosis can be discovered by man's intellectual capacities, but is at the same time something that is revealed, through messengers like Buddha, Jesus and Mani. Buddha and Jesus are depicted quite differently from what is the case in Buddhism, Christianity, and Islam.

ORGANIZATION & PRACTICE

There were two groups of Manichaeans, the class of elected, and the laymen. The class of elected had only male members, and they were the ones deemed to disentangle their seed of light from their bodies. They did not marry, did not eat meat, drink wine or work. All they did was preach.

The laymen lived fairly normal lives. They married, but it was considered a good act not to have many children, as an increasing number of humans would mean that the light was spread in more bodies. They had only limited access to the teachings of Manichaeism, and left much of the religious matters to the class of elected, who acted as their representatives.

The laymen attended weekly fasts, but little is known of both their and the electeds' religious services. Central to what we believe that Mani picked up in India, is the teaching of transmigration of souls. What the laymen could hope for was that they would be reborn as elected.

We do not know how the Manichaeans decided who where elected, and who were not. Schooling and family background are two possible decisive factors.

SOURCES

There are only few texts left after the Manichaeans, but Mani himself wrote many books. Most of these has been lost since the religion disappeared, and only fragments can be found in northwestern China and Egypt.

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3. Rituals
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5. Organization
6. Holy places
7. History
8. Calendar

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Ashkenazi Jews
Sephardi Jews

Conservative
Karaism
Neturei Karta
Orthodox
Reform

ANCIENT DIVISIONS

Essenes
Hasideans
Pharisees
Sadducees
Zealots

JEWS IN THE MIDDLE EAST

Last column: % Jews of the population
Egypt 800
(1986)
<0.1%

| | | |
|-----------------|-----------|-------|
| Iran | 30,000 | <0.1% |
| Iraq | 2,500 | <0.1% |
| Israel | 4,400,000 | 80% |
| Morocco | 8,000 | <0.1% |
| 1) Palestine | 390,000 | 11% |
| Syria | 250 | <0.1% |
| Tunisia | 2,000 | 0.02% |
| Turkey | 25,000 | <0.1% |
| Total *) | 4,860,000 | 1.2% |
| Other countries | 8,000,000 | |

1) Illegal settlers with Israeli passports.

*) Calculated for the total population of North Africa and the Middle East, approx. 430,000,000.

Third largest religion in Middle East/ North Africa. Has close to 5 million adherents here, where more than 90% live in Israel. If the the settlers living in Palestine, who have Israeli citizenship and status, are included, only 1.5% of Middle Eastern/North African Jews live outside Israel.

Central in the Jewish belief is that there is only one God, and that there is a special pact between God and the Jews. Jews are obliged to observe the Law given by God. The purpose of this pact is to bring the world forward to the point where Messiah arrives in the world, in order to recreate order and stability in the world, with Jerusalem and Israel as the centre.

Judaism is often used for the whole tradition of the religion of the Jews. This is inaccurate, as there was a drastic shift in the religion in the early 1st millennium BCE, when true monotheism was established as the truth. It is from this time that the religion got its name, from the land of the Hebrews, Judah: Judaism.

Judaism was surpassed only by the religion of Akhenaten and Zoroastrianism as the first monotheistic religions in the world. But Judaism was a religion before this, but with a more complex and purified image of deities. It has often been suggested that Akhenaten's religion and Zoroastrianism have influenced this development.

There are numerous orientations of Judaism, even if these schisms have been less dramatic and profound than in some of the other important religions of the Middle East. Conflicts have been just as intense at times, but the new orientations which have differed most never grew into strong movements (see Karaism). Some of the most heated discussions have come in modern ages, where some orientations have wanted to adjust to the society, while others have claimed that the regulations of Judaism remain unchanged.

GEOGRAPHY

The largest community of Jews live in the USA with 5,7 million. Many live in Eastern Europe and Western Europe, and there are between 200,000 and 300,000 on the African continent.

The largest communities in the area of this encyclopaedia are in Israel and Palestine (these live under protection of Israeli occupation forces). Israel is the only Jewish state in the world.

Almost all countries in North Africa and the Middle East used to have smaller or larger Jewish communities, but since the establishment of the state of Israel, large percentages have emigrated. Today, only Morocco, Iran and Turkey have communities of some size.

MYTHS and THEOLOGY

There is a rich tradition for texts in Judaism, which have been developed over a period of between 2,000 and 3,000 years. While the core texts have remained unchanged, interpretations and explanations have been added to the great body of material that should be revered by all Jews.

SACRED TEXTS

The central parts of all Jewish learning is the Torah, which more or less corresponds to the Christian Old Testament.

The other work of Judaism is the Talmud, which has two parts. The oral law and the interpretations of this. Talmud was completed in the middle 5th century CE.

THE COVENANT

The central theme of Judaism, is the covenant between the Jews and God. This was first made Abraham, from whom the Jewish believe they came. This covenant was renewed with Abraham's son Isaac, and Abraham's grand son Jacob.

The covenant was extended as Moses was given the Ten Commandments and other laws. From this, the Jews learn how they should lead their lives.

The covenant involves that the Jews are a chosen people, giving them certain rights as well as responsibilities.

THE GOAL OF THE RELIGION

Judaism is a religion of "waiting", waiting for Messiah, the god sent ruler who will liberate the Jews and bring back justice and security to the earth. The ideas of the Messiah have gone through changes, and while some Jewish groups still wait for his coming, other groups have come to interpret Messiah as mainly symbolic. For this latter interpretation, cooperation between peoples will bring forth a Messianic age.

RITUALS

Judaism has a rich tradition of festivals. While the main festival is the weekly Sabbath, other festivals are performed only once a year, while some only once in a lifetime.

Daily rituals: PRAYER

According to their tradition, Jews pray 3 times a day: morning prayer is called shaharith, afternoon prayer is called minhah and evening prayer maarib. These times are set in remembrance of the schedule of sacrifices in the Temple in Jerusalem that was destroyed in 70 CE.

Daily rituals: BENEDICTIONS

Throughout the day, the Jew will recite numerous benedictions, before doing certain actions, both religious and secular. This has its background in the doctrine that everything in nature and all incidents have the origin with God.

Daily rituals: SYNAGOGUE SERVICE

In Conservative and Orthodox congregations, there are daily services — Reform Judaism limits this to the Sabbath and festivals (see explanation on the differences between these groups below).

During these services, the rabbi reads a section from the Torah and prayers are chanted from the Siddur (prayer book). Over one year, the congregation will have read through the entire Torah.

WEEKLY RITUALS

The main feast for many Jews is the Sabbath celebrated from Friday afternoon until Saturday afternoon, every week. The different Jewish groups have the same core celebration, but they differ much in the level of complexity and strictness.

For some Jews, no secular activity is allowed, while others allow themselves to perform normal activities beyond the core celebration.

YEARLY RITUALS

There are many colourful and important feasts to Judaism: All Jews are supposed to fast on Yom Kippur, the day of atonement. Yom Kippur is part of Rosh Hashanah, Jewish New Year. Rosh Hashanah and Yom Kippur are the most holy days through the year for Jews.

The light feast of Chanukah in remembrance of the rededication of the Temple of Jerusalem in 165 BCE. Chanukah corresponds in time with the Christian Christmas, and many Jews have adopted elements from the Christmas celebration in their private Chanukah celebrations.

Sukkoth and Pesach, Jewish easter, are two celebrations close in their content. Pesach is celebration in remembrance of that the Jews were allowed to leave Egypt, while Sukkoth remembers the Exodus and the 40 years of wandering in Sinai.

A third festival in remembrance of the Exodus is Shavuoth. Shavuoth remembers the giving of the Law to Moses.

The merriest Jewish festival is Purim, where the salvation from the destruction of the Persian king in the 1st millennium BCE.

Each family has their own celebrations on the anniversary of the deceased in the family. On this day they recite the prayer Kaddish and burn a candle.

LIFE RITUALS

When a Jewish boy is 8 days old, he is circumcised by the rabbi. This is a symbol of belonging to the pact between God and Abraham.

Bar Mitzvah for boys and Bat Mitzvah for girls (not celebrated by orthodox congregations) marks the entering upon adulthood for boys age 13 and girls age 12.

Marriage is not very religious in Judaism in terms of regulations, even if it considered to be sacred entity. But it is always celebrated inside the Jewish community and in

conjunction with the synagogue.

When a Jew dies, he/she is buried as soon as possible. Then the family starts a 7 day mourning period called Shiva. During this period they recite the prayer Kaddish.

PROHIBITIONS and REGULATIONS

The main regulations for a Jew are the dietary laws, which are quite complex seen from the outside. According to the rules, pork and shellfish like shrimp and oysters cannot be eaten.

Animals are to be killed by a ritual slaughter called shehitah, who cuts the throat and lets the animal bleed to death, while being conscious.

There are also regulations on how food should be stored, like that milk and meat should be kept separately.

Food collected or slaughtered, and then prepared in accordance with Jewish law is called Kosher. Strict observance of Kosher, is considered a sign of faith by most Jews.

ORGANIZATION

Judaism is not headed by a single authority. The main figure of every congregation is the rabbi, who is learned in the Torah. His or her position corresponds much to the one of priests in Christianity. The rabbi is elected by the members of the congregation. The rabbi can be a woman in Reform and Conservative congregations, but not in Orthodox. During services, there is a cantor who chants the prayers. The cantor is often a person who has undergone special training for this position.

The congregation gathers in a synagogue, which is often both a sanctuary for religious services and a place for religious education and community activities. In Orthodox congregations, men and women sit separate, but together in Reform and Conservative congregations.

In many cases, Jews perform their rituals in the home as well. This involves daily prayers, Sabbath rituals and some of the yearly festivals. There is no form of mission activity running out of Judaism, but the religion is open for conversion, but only under special circumstances.

DIFFERENT ORIENTATIONS

There are two ways of dividing Judaism today. One is according to historical and geographical background: Ashkenazi of northern, central and eastern Europe, and Sephardi of the Iberian peninsula and North Africa.

For the actual religious life, the modern divisions are of more importance: Reform, Conservative and Orthodox. Reform is a very liberal and open interpretation of Judaism, and the most modern Jews will normally belong to this.

Orthodox Jews have a fundamentalist and rigid interpretation of their religion, and the Jews that are most negative towards the modern society are normally from this group.

The Conservatives have a practice that is closer to Orthodox than Reform, but their attitudes towards the modern society are marked by

HOLY PLACES

Due to its discontinuation during the Diaspora, Judaism has developed relatively less holy places than Christianity and Islam. Most sacred places of Judaism go back 2,000 to 4,000 years.

Jewish mentality has become one of migration. Many Jews have felt in exile when living in especially European countries, and many have known that their future in one spot cannot always be taken for granted.

Jerusalem is clearly the totally dominating holy place in Judaism, and more important to Jews than any place are to Christians, and just as important as Mecca is to Muslims.

It is mainly because of the destroyed Temple that Jerusalem has become so important to Jewish identity. The only remaining part of it, the Western Wall, or Wailing Wall as it is also called, is the holiest place on earth.

The second most important place is Hebron, Palestine, where Abraham was buried.

The Mt. Sinai, where Moses got the covenant is also important, but not central in Jewish life.

For many Jews, the synagogue in Jerba, Tunisia, is considered the oldest synagogue in Africa and hence sacred.

HISTORY

PRE-MONOTHEISTIC PERIOD: Around 2000- around 800 BCE

Around 1900: A certain religious orientation, where one god is more important than other gods, slowly develops. This came with the development of a people identifying themselves with words close to "Hebrew" or "Israel". Words like "Jew" or "Judaism" was probably not yet introduced.

Around 1300: A new orientation in the religion of the Hebrews, with the covenant. With this, the complexity of rituals and obligations reached a new level in the religion. The idea of just worshiping one god has been presented, but has not yet become a part of the religious life. Even among theologians, there was an acceptance of the gods of other peoples. But for the Hebrews, only Jhwh (vocals were not written, and there are two main theories for the full name: Jehovah or Jahveh).

Around 1200: Hebrews settle in Canaan, and would slowly grow into an important political force in the region.

Around 1000: The Ark of Covenant is brought to Jerusalem, hence making this the centre of the Hebrew religion.

Around 950: The first Temple of Jerusalem is built by King Solomon.

MONOTHEISM: Around 800 BCE- 70 CE

Around 800: With the development of the religion of the Hebrews....

Around 800: Israel in the north breaks with Judah in the south.

722: Israel is conquered by Assyria

605: Judah is conquered by Babylonia, and a great number of its inhabitants were taken into exile by the Babylonians.

586: Jerusalem is destroyed, and the Temple razed. The Israelis were exiled.

538: The Jews (the name had established itself even for those of Israeli origin) are allowed to return to their lands by King Cyrus the Great of Persia.

515: The second Temple of Jerusalem is completed.

Middle 5th century: King Artaxerxes of Persia declares the Torah to be the law of the Jews.

168: Antiochus 4 bans Judaism.

166: The Maccabean revolt, led by Judas Maccabaeus, who fights to win back Jewish rights.

163: Judas Maccabaeus succeeds in obtaining religious freedom for the Jews, but continues to fight for creating an independent kingdom for the Jews.

160: Judas Maccabaeus is killed, and the Maccabean revolt comes to an end.

Second half 2nd century BCE: The Torah is translated into Greek.

— Split in Judaism, between the supporters of the Written Law, the Sadducees, and the supporters of the Oral Law, the Pharisees.

63: The lands of the Jews are captured by Roman Empire.

Around 30-40 CE: The religious revolutionary Jesus tries to reform Judaism, but fails. Instead a new religious orientation, at first Jesus-Judaism, later Christianity emerges.

66: Jewish revolt against the Romans and their restrictions on Judaism.

70: The Temple of Jerusalem is destroyed for the second time, and the revolt is suppressed.

LONG DIASPORA and TRADITIONAL JUDAISM: 70 CE- 1800

1st century: Contrary to what many seem to believe, the Jews were not driven out of Palestine, but Jerusalem was closed for Jews, and turned into a military colony. By this, the Jews had no chance of practicing their religion close to their ritual centre, and many chose instead to settle in other parts of the Roman Empire.

Around 200: The oral traditions of Judaism are starting to be compiled by Jewish scholars, like Judah ha-Nasi and have interpretations add to them (see Mishnah).

15th century: Due to geographical differences, the Jews in the Iberian peninsula and North Africa start orienting themselves in a different direction than the Jews of northern, central and eastern Europe. The first branch came to be known as Sephardi, the second as Ashkenazi.

MODERN JUDAISM AND ZIONISM: Around 1800- 1948

Around 1800: A process of enlightenment takes place among Ashkenazi Jews, resulting in Reform Judaism and Conservative Judaism.

1938: Organized persecutions of Jews in German controlled areas start (after the start of World War 2 in 1939, this area came to cover large parts of Europe. Many Jews are killed.

1942: Industrialized killing of Jews and other groups, start. Over the next 3 years, some 5,7 million Jews were killed.

1945: End of World War 2, and the Jews have managed to build much sympathies in Europe and North America, and hence great support for their own country in Palestine.

STATE OF ISRAEL: 1948-

1948: With the establishment of the state of Israel, the Jews get their home country.

Israel is a country that gives protection for all citizens, but it is defined as a Jewish state. Organized immigration starts, allowing Jews from Africa, Asia and Europe in particular to settle in the new state.

— Politics in Europe change, giving Jews full civil rights and protection.

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Syrian Catholic Church

Greek Orthodox Church

Nestorian Church

Protestant churches

Roman Catholic Church

Syrian Orthodox Church

CHRISTIANS IN THE MIDDLE EAST and NORTH AFRICA

Last column: % Christians in the population

| | | |
|---------|-----------|-------|
| Algeria | 4,500 | <0.1% |
| Bahrain | 50,000 | 8.5% |
| Egypt | 7,300,000 | 11.0% |
| Iran | 500,000 | 0.8% |
| Iraq | 1,300,000 | 5.2% |
| Israel | 380,000 | 6.0% |
| Jordan | 340,000 | 5.0% |
| Kuwait | 200,000 | 10% |

| | | |
|----------------------|------------|-------|
| Lebanon | 1,450,000 | 39.0% |
| Libya | 50,000 | 0.1% |
| Mauritania | 300 | <0.1% |
| Morocco | 100,000 | 0.3% |
| Oman | 420,000 | 15.0% |
| Palestine | 190,000 | 5.5% |
| Qatar | 100,000 | 12.0% |
| 1) Saudi Arabia | 880,000 | 4.0% |
| Spanish North Africa | 94,000 | 73.0% |
| Sudan | 1,300,000 | 5.0% |
| Syria | 1,450,000 | 8.5% |
| Tunisia | 20,000 | 0.2% |
| Turkey | 130,000 | 0.2% |
| United Arab Emirates | 1,100,000 | 45.0% |
| Western Sahara | 160 | <0.1% |
| 2) Yemen | 5,000 | <0.1% |
| Total *) | 17,400,000 | 4.0% |

1) All Christians belong to the expatriate community

2) As there are no updated sources, this figure is simply a guess.

*) Calculated for the total population of North Africa and the Middle East, approx. 430,000,000.

ADHERENTS TO THE CHRISTIAN CHURCHES IN THE MIDDLE EAST AND NORTH AFRICA

Last column: % adherents of the population in the Middle East and North Africa

| | | |
|----------------------------------|------------|-------|
| Armenian Orthodox | 950,000 | 0.2% |
| Coptic Orthodox | 6,700,000 | 1.7% |
| Greek Orthodox | 820,000 | 0.2% |
| Nestorian | 750,000 | 0.2% |
| Protestants | 2,040,000 | 0.5% |
| Roman Catholic | 2,800,000 | 0.7% |
| Syrian Orthodox | 670,000 | 0.17% |
| EASTERN RITE CHURCHES (CATHOLIC) | | |
| Armenian | 92,000 | 0.02% |
| Chaldean | 460,000 | 0.1% |
| Coptic | 210,000 | 0.05% |
| Maronite | 910,000 | 0.2% |
| Melkite Greek | 820,000 | 0.2% |
| Syrian | 180,000 | 0.05% |
| Total *) | 17,400,000 | 4.0% |

*) Calculated for the total population of North Africa and the Middle East, approx. 430,000,000.

Second largest religion in the Middle East/ North Africa. Has between 14 and 20 million

adherents in the region. These figures are uncertain due to a number of causes. In some countries the religion of expatriates generally not indicated in official figures or statistics. In other countries is the Christian minority presented with smaller figures than foreign estimates, or the statistics of the churches themselves. The figures to the left, indicating 17.4 million as of 2003 are fair estimates, but cannot be verified.

Christianity started as a Messianic orientation in Judaism, which in this encyclopaedia is called Jesus-Judaism. It was first around 100 CE that the breach between Jesus-Jews and Jews who did not accept and believe the stories about Jesus became so grave that a reconciliation was no longer possible. From this point on, the supporters of Jesus formed their own fully independent religious group, together with the development of theology and organization.

Christianity is a religion based upon the belief that the Bible contains a divine message and that Jesus (dead between 25 and 40 CE) represents a change in the relationship between man and God. There are differences on how the different churches of the Middle East and North Africa see this message, how they transmit it, and also how they define Jesus. But in general, the similarities outnumber the differences.

MYTHS and THEOLOGY

There are 3 levels of myths with the Middle Eastern churches: 1) The personalities and the stories of Judaism before Jesus (Old Testament); 2) Jesus, the disciples and the first apostles (new Testament); 3) Over the centuries, personalities of each church and their stories. To the latter group, which often have been central in forming unique identities for the different churches, we often find stories about martyrs and saints.

Central to the 2 first groups of myths, are that there is only one god, and that man is offered eternal life in paradise after death, or punishment.

As Christianity sees it, the Old Testament contains the promise of a Jesus as the Messiah. Since the Christians believe that Messiah had arrived to earth, they differed, and still do, from the Jews.

The actual understanding of Messiah was, however, is different in Christianity. The Jews considered Messiah as a liberator of Israel, while Jesus came to be the liberator of mankind and of the world. But in both religions, Messiah represented the end of the unjust world. As the Christians saw it, Jesus' main task was to prepare for the apocalypse and the end of Satan's influence on the world. One book in the New Testament tells about this, Revelations. This has many similarities with the apocalyptic books of the Old Testament, and few with the gospels. It both threatens the non-believers and the lukewarm, and gives promises to the many who believe.

But as the decades passed, and the promise of the end of the world was not fulfilled, one should have expected that Christians rejected the idea of a link between Jesus and the end of the world. This really never happened, instead the idea of a new world order was developed: With Jesus, a new relationship between man and god had been established, and Christians could use this as a fundament for living in the secular world. They were saved and purified through the belief in Jesus alone.

But even today, Christians expect that the end of the world will be in a not too distant future. When this happens, God will judge every human being, and his or her destiny in the hereafter would be determined. The unjust will burn in hell, while the just will

experience eternal bliss in Paradise.

Central to the message of Jesus is love, forgiveness and openness towards other human beings. While Judaism at the time of Jesus was predominantly a closed religion, the message of Jesus was by many understood to be that every human being could become a Christian – through the force of faith alone.

The gospels are far less detailed on regulations on moral and life than the Jewish Law. Among other things, the dietary regulations were abolished.

The third group of myths belong to the period when Christianity had established itself as a religion. It was often in the clash with kings and rulers, as well as other religions (especially Islam) that many Christians faced persecution, and had to stand up for their religion. These stories, true or not, gave the churches both strength and identity, but also cult centres that were built around places central to each personality.

There are also many myths about ascetics, men or women who devoted themselves entirely to Christianity, and sometimes moved to inhospitable places, like into the desert, and who still managed to survive.

RITUALS

In most of the churches in North Africa and the Middle East, many rituals are performed by the clergy to the benefit of all members of the congregation. In many cases, it is expected that these attend the churches and cathedrals to witness these rituals, but there are less central everyday rituals that are performed to the benefit for believers who are not present.

The totality of rituals are both too complex, and time consuming for each individual to perform. It is necessary to have a clergy who perform all obligations and do it correctly.

The adherents participate with money, gifts and sometimes voluntary work.

Some rituals are however central and cannot work unless the believer participate. These include central acts like baptism, confirmation, marriage (of course) and the Eucharist. It is also important to participate at a minimum of services, even if it is not expected that all believers shall participate at all.

Important feasts among the Orthodox Christians are: Easter (celebrated at other times than the Western world, starting in April or May); Christmas (December 25); Theophany (January 19); Great Lent (fast, starting in February or March).

Confession, fasting, prayer, self denial, obedience, righteous deeds and visits to holy places are other rituals, and they are often performed on an individual basis. In everyday religious life, these can often be of more importance to the believer than the big feasts.

ORGANIZATION

The organization of the churches in the Middle East and North Africa are strictly hierarchical, and have little of congregational democracy. The existing leaders are effectively in charge of appointing new leaders.

Most of the independent churches are headed by a patriarch, who has a small group of bishops below him, who then again have a group of priests below them. Connected to

some of the churches, there are also monasteries which enjoy a certain amount of independence, but do still sort under the authority of the highest leaders. Even the local catholic churches have a great deal of independence, and cannot be defined as controlled by the pope in the Vatican State. The relationship between the pope and the churches is more symbolic than factual, but the communication channels are open for influence.

Church of Nativity in Bethlehem, the place where Jesus was put down

HOLY PLACES

There are many holy places for Christianity in Middle East. The most important place is Jerusalem, where there have been built a church over the place claimed to be the burial place of Jesus.

In Bethlehem there is a church built over the place where Jesus believed to have been born.

Nazareth have several sites that remembers the life and incidents of Jesus.

Syria has many cult centres for less known personalities, but in Damascus there are spots that are visited and revered as sites from the life of St. Paul.

Egypt has a rich tradition of its own, but there are also places that remember the stay of Jesus and his family in Egypt.

HISTORY

This is only a brief treatment, more details are found for each of the different church traditions.

1st century CE: Spreading of the Jesus-orientation in Jewish communities, also called Jesus-Judaism, that would develop into churches as part of what came to be an independent religion. It is possible that the Essenes were central in this development. Around 100: The Jesus-Jews breaks free from other Jews, and start developing their own religion.

2nd century: The spread of the new religion continues. At this period of time, the congregations are weak but have much contact with each other. The main centres at this period of time is in Syria and northern Egypt.

2nd and 3rd centuries: Strong growth in North Africa, but also inside the Roman Empire.

5th century: A great schism between the churches over a central issue: Was Jesus of two natures, a human and a divine, or did he just have one nature? At the Council of Chalcedon in 451, the western churches came to decide that Jesus had two – 2 – natures, but combined in the same person. Many eastern churches did not accept this, and new and independent congregations with no relations with western churches was a result.

7th century: New rulers of the Middle East and North Africa with the fresh religion of Islam. This results in a centuries long relationship that would shift between mild and strong persecution on one side, and fruitful coexistence on the other side. Many Christians would over the next couple of centuries convert to Islam.

— Formation of the Christian Byzantine Empire, which came to cover most of modern Turkey, Greece and parts of lands further west in Europe. This develops into an important centre for the development of eastern Orthodox Christianity. The empire would remain large for more than 700 years, until it was defeated by the Ottomans. 12th and 13th centuries: The Christian Crusades in the lands around Jerusalem would involve new contacts between eastern churches and the Catholic Church of Rome. In some areas (especially around modern Lebanon), Christian countries were established, while in other areas hostility between eastern Christians and the Crusaders was the result.

15th to 18th centuries: A well conducted campaign from the Catholic Church towards eastern churches, makes them rejoin the great Catholic Church. But they were allowed to keep their identity, organization, special rites, liturgy and even perform this in their traditional languages. None of the churches were forced to introduce celibacy for its clergy against its own will.

19th century: Heavy and brutal actions from Muslims against Christians in the Ottoman Empire results in a great exodus of Christians from the region.

— Start of colonization in Algeria, Tunisia and Mauritania brings large quantities of Christian Europeans into the region. For a period deep into the 20th century, Christianity becomes the politically dominant (if not largest) religion for this region. There was minimal persecution from Christian side, and very few conversions from Islam to Christianity.

Early 20th century: Morocco and Libya are colonized, and sees a large immigration of European Christians. The same development here, as had been in the other North African countries earlier.

Around 1960: With the fall of the North African colonies, most Christians with European origin in North Africa, return to their families' original home countries. Only few Christians remain.

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Islamism
Jihad

MUSLIMS IN THE MIDDLE EAST and NORTH AFRICA

Last column: % Muslims of the population

| | | | |
|----------------------|------------|-------|--|
| Algeria | 33,000,000 | 100% | |
| Bahrain | 550,000 | 82% | |
| Egypt | 64,600,000 | 90% | |
| Iran | 66,000,000 | 99% | |
| Iraq | 23,000,000 | 97% | |
| Israel | 950,000 | 16% | |
| Jordan | 6,400,000 | 95% | |
| Kuwait | 2,000,000 | 90% | |
| Lebanon | 2,000,000 | 54% | |
| Libya | 5,200,000 | 98% | |
| Mauritania | 2,900,000 | 100% | |
| Morocco | 32,900,000 | 99.7% | |
| Oman | 1,600,000 | 57% | |
| Palestine | 2,950,000 | 84% | |
| Qatar | 660,000 | 81% | |
| Saudi Arabia | 23,500,000 | 96% | |
| Spanish North Africa | 35,000 | 27% | |
| Sudan | 26,000,000 | 70% | |

| | | |
|----------------------|-------------|-------|
| Syria | 15,300,000 | 87% |
| Tunisia | 9,980,000 | 99.8% |
| Turkey | 66,800,000 | 98% |
| United Arab Emirates | 1,700,000 | 55% |
| Western Sahara | 800,000 | 100% |
| Yemen | 19,300,000 | >99% |
| Total *) | 408,000,000 | 95% |

*) Calculated for the total population of North Africa and the Middle East, approx. 430,000,000.

ADHERENTS TO THE MUSLIM ORIENTATIONS IN THE MIDDLE EAST AND NORTH AFRICA

Last column: % adherents of the population in the Middle East and North Africa

| | | |
|----------|-------------|------|
| Sunni | 309,800,000 | 75% |
| Shi'i | 95,000,000 | 24% |
| Kharijīs | 1,420,000 | 0.4% |
| Alawites | 2,000,000 | 0.5% |
| Total *) | 408,000,000 | 95% |

*) Calculated for the total population of North Africa and the Middle East, approx. 400,000,000.

Islam is a religion with more than 1,400 million believers. It is dominant in East- and North Africa, Middle East, Central Asia and in Indonesia. It's normally divided into three orientations, Sunni, Shici and Kharijī.

The word 'Islam' is best translated with 'submission [under the will and guidance of God]', but it has a deeper meaning by coming from the same Arabic root (s-l-m) as 'salam', peace, and 'salama', safety and security. Hence, the word 'Islam' explains large parts of the central core of the religion.

HISTORICAL BACKGROUND

The original foundation of Islam is the Koran. Soon after Muhammad's death, stories about his life were collected, investigated, organized and interpretation. This activity, resulting in the Sunna, or hadīth became a second source for the theology and moral of Islam.

Islam according to the religion itself dates back to Adam, the first man created and the first Muslim. But over time, the true teaching was lost, hence a number of revelation, of which the one given to Muhammad is the last.

Ibrahim (Judaism/Christianity: Abraham) has a central place in the history of Islam, and is the founder and builder of the Ka'ba in Mecca, which is by Islam defined as the centre of the world.

Western scientists and many Muslims, too, have a different point of view, and consider Islam as historically beginning with the first revelations to Muhammad in 610 in Mecca (in what is now Saudi Arabia).

THEOLOGY AND IDEOLOGY

The teaching of Islam is that there is only one God, and that the God of Judaism and Christianity is the same as the God of the Koran, but that the teachings of the two religions are corrupted by man. The original teachings of the two religions was exactly the same as what is found in Islam today, but man has altered the lore given to both groups. Nevertheless, this teaching in Islam, has made Muslims show a lot of respect for both Christians and Jews, as they are considered People of the book, âhlul I-kitâb. While there is no explicit message of love in Islam in the same sense as it is found in parts of the Gospels (Christianity), Islam is still a religion that exhibits the same care for man as found in Christianity and Judaism. There are numerous passages in the Koran where God expresses his compassion for man.

The most central issue in Islam is the responsibility towards the community. The Koran and the Sunna contains many rules on how to act in life, what to do and what not to do. The core of Islam is the family, the extended family, and from this, society is understood as concentric circles. There are no obligations on the Muslims towards people who are not Muslims, Jews or Christians.

In Islam man cannot feel sure that he or she will enter Paradise, unless he or she lives as a Muslim. Most Muslims abstain from claiming that they are guaranteed a place in Paradise. Islam has a Day of Judgement, but this does not play a central part in neither belief nor theology. This day will be the day when all dead are reawakened, either to be condemned or let into Paradise. There are no reasons to consider the Muslim Paradise as a place where men will enter more easily than women, but when life in Paradise is described this is in most, but not all, cases described on male conditions. Most learned Muslims consider the descriptions of Paradise as symbolic, and consider Paradise as something that man on earth cannot apprehend.

Islam holds elements from religious traditions from before Islam. These vary from region to region. In modern ages Islam is turning in direction of becoming more and more based upon the Koran, where "popular" traditions lose their foothold.

Islam is defined out of the following (five pillars):

Shahada, the creed stating that "There is no God but God, and Muhammad is his messenger".

Salat, the prayer which is to be performed five times a day. This prayer is performed after strict rules: bending and uttering phrases from the Koran, as well as facing the direction towards the Kaaba in Mecca.

Zakat, alms. This is a prescription which is practiced in very different ways in Islam today.

Sawm, fast during the month of ramadân.

Hajj, pilgrimage to Mecca. This an obligation for all Muslims in good health and with the necessary economy.

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Semitic language used by Arabs — where there is a direct connection, as the majority of Arabs are Arabs by language and not by blood.

Arabic is used as the principle language in most countries covered by the Encyclopaedia of the Orient, Algeria, Bahrain, Egypt, Iraq, Israel (as one of the official languages), Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Qatar, Saudi Arabia, Syria, Sudan, Tunisia, United Arab Emirates and Yemen.

Arabic is used by around 250 million people, but is understood by up to four times more among Muslims around the world. Arabic is also central to other languages in the Muslim world, as a large exporter of words and expressions. Arabic writing is also used for other languages like Persian and Urdu.

3 TYPES OF ARABIC

Arabic is a language divided into 3 separate groups: Classical written Arabic; written Modern Standard Arabic; and spoken Arabic.

Classical written Arabic is principally defined as the Arabic used in the Holy Koran and in the earliest literature from the Arabian peninsula, but is the core of much literature up until our time.

Modern Standard Arabic is a modernization of the structures of classical Arabic, and includes words for modern phenomena as well as a rich addition from the many dialects all over the Arabic world.

Spoken Arabic is a mixed form, which has many variations, and often a dominating influence from local languages (from before the introduction of Arabic). Differences between the various variants of spoken Arabic can be large enough to make them incomprehensible to one another. Hence it could be correct to refer to the different versions as separate languages named according to their areas, like Moroccan, Cairo Arabic, North Syrian Arabic etc.

SACRED LANGUAGE

Arabic has also got a dimension of being a sacred language, as it is the only language from which the Koran is believed to be fully understood — all translations will reduce the quality of the revelations of God.

Arabic is based upon a very strict grammar, where nearly all nouns and verbs are built from a stem of 3 consonants. From these 3 consonants, a large range of words are derived — there are 10 forms of verbs, there is a number of nouns which can be both in

feminine and masculine. As an example, s-l-m is the root of the words Islam, muslim, salam (peace), salama (safety) in addition to many others.

Arabic grammar is fairly simple compared to Western languages, but the language has a richness in its used vocabulary that exceeds most languages in the Western world.

THE LETTERS

Arabic writing is an alphabet script, based upon distinct characters, adjoined to other characters, which in most cases change their looks depending on where they stand in the word. The Arabic alphabet developed from Nabatean characters, one of the West Aramic languages of the ancient Middle East.

Arabic alphabet

Arabic writing is put together of 28 signs, where 3 have vowel qualities (a, i, u, but i is often used for the letter y, and u often for the letter w). Since some regions of the Arabic world have different dialects, extra letters have been added. The sounds that are not covered by standard Arabic are: p, g, v. These are written almost like the letter that comes closest in standard Arabic, but with an extra dot.

The following Arabic letters does not have any correspondance in the Latin alphabet: kh (equals German ch), gh (a softer version of kh), cayn (guttural stop), th (as in English), dh (softer version of th), sh (as in English) and strong and emphasized versions of the letters t, d, s, z, h.

One letter, called hamza, is not even pronounced, other than as a stop. In transcriptions it is marked with a ' only.

Vowels are not letters, only signs added to the letter preceding them. In most cases the vowels are not written, so that the name 'Muhammad' is written 'mhmd'. The vowels are normally only indicated in special cases, like where there is doubt about the correct meaning of the word, and in reading books for school children. There are also "long" vowels, and these are written, and in transcriptions they are marked with lines over or under the letter. Due to limited fonts on computers, this encyclopaedia write such letters like this: â, î, û.

There are 3 declensions (nominative, accusative, genitive), and 2 tenses (perfect and imperfect). In general, sentences are built up as verb-subject-object constructions.

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Language spoken principally in Iran and Afghanistan. Persian belongs to the Iranian branch of the Indo-Iranian language family.

OLD PERSIAN

Old Persian was contemporary to Avestan, another Old Iranian language. Old Persian is preserved through cuneiform tablets found in the remains after the Achaemenid dynasty (550- 330 BCE). The oldest traces of Old Persian date to the 6th century BCE, but it was spoken until the 3rd century BCE.

Old Persian was spoken in southwestern Iran, while Avestan was spoken in northeastern Iran. In addition to the two languages there must have been at least a third. Median is mentioned by the Greek historian Herodotus.

It is believed that there must have been a fair level of mutual intelligibility between the Iranian languages of this period, and more than there would be in later periods.

MIDDLE PERSIAN

Middle Persian was a contemporary of Parthian, and during the Arsacid period, Persian was strongly influenced by Parthian. Middle Persian was the language used in the Sassanian Empire, and was called Pahlavi.

Middle Persian was, just like Old Persian, spoken in southwestern Iran, Parthian was spoken in the north, while a group of languages (Khwarezmian, Sogdian and Saka) were spoken in southeast.

The grammar of Middle Persian was simpler than in Old Persian. The script used was one of ambiguous script with multivalent letters, derived from Aramaic.

Middle Persian would last until the 9th century CE, even if its decline came with the introduction of Arabic already two centuries earlier.

Persian alphabet

MODERN PERSIAN

Modern Persian, the language of Iran today, was developed as early as in the 9th century. It was in many fields a continuation of Middle Persian, but there were important influences coming from other Iranian languages.

Modern Persian used an expanded form of Arabic writing, introducing letters like ch, p, zh, g, and changing the pronunciation of Arabic zh into "za". There is also a large selection of Arabic words in Modern Persian, exceeding 40%.

The grammar of Modern Persian is simpler than the one of Middle Persian (just like Middle was simpler than Old Persian). Most of the inflectional systems are lost, and there is no system of case inflection. Possession is shown by a suffix called ezafeh.

Tense, mood, voice and negative are likewise indicated by a series of prefixes and infixes (word elements inserted inside a word).

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SHI'IS IN THE MIDDLE EAST

Last column: % Shi'is of the population

| | | |
|----------------------|------------|-----|
| Bahrain | 400,000 | 60% |
| Iran | 59,000,000 | 88% |
| Iraq | 14,000,000 | 56% |
| Jordan | 1,000,000 | 15% |
| Kuwait | 700,000 | 30% |
| Lebanon | 1,200,000 | 32% |
| Oman | 120,000 | 4% |
| Palestine | 50,000 | 1% |
| Qatar | 40,000 | 5% |
| Saudi Arabia | 3,500,000 | 14% |
| Syria | 700,000 | 4% |
| United Arab Emirates | 250,000 | 8% |
| Yemen | 14,000,000 | 73% |
| Total *) | 95,000,000 | 22% |

*) Calculated for the total population of North Africa and the Middle East, approx.
430,000,000.

The largest non-Sunni branch of Islam, the Shi'i, in their various forms represent some 10-15 percent of Muslims.

The term Shi'i refers to the partisans of the fourth Caliph, Ali, who was Muhammad's son in law through his daughter Fatima and the last Caliph to be elected, as well as the last to be drawn from the original nucleus of converts from the Mecca-Medina period.

The Shi'i, in their various forms, are significant minorities in Lebanon, Syria, Saudi Arabia, Yemen, Bahrain, the Gulf States, Pakistan and India. They represent the largest religious group in Iraq, and the overwhelming majority (88%) in Iran where Shi'i Islam has been the state religion since the 16th century CE.

ALI AS CALIPH

The seeds of schism were planted upon the deathbed of the Prophet Muhammad, when, according to Shi'i tradition, he indicated that Ali was to be successor as the leader of Islam. But this didn't happen as indicated in the traditions: and there were 24 years between his death and the day when Ali finally became Caliph.

Through these years a sizeable group of partisans had joined the charismatic Ali in his demand for the Caliphate. Ali's election and rule turned out to be very tumultuous, and he didn't stay in power long, he was murdered in his 5th year of reign (for more information see article on Ali).

Following the assassination of Ali a short period of disorder came, until the Caliphate was reorganized under the rule of Mu'awiya who established the Ummawiyy dynasty. Mu'awiya's rule brought many innovations to Islam and the old partisans of Ali formed the nucleus of the opposition. Yet, Ali's eldest son Hassan came to an accommodation with Mu'awiya, so there was still no division in Islam.

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HUSAYN IS KILLED, AND SHI'I ISLAM IS BORN

When Hassan died, Ali's second son Husayn, became the leader of the opposition. Through his claim on the Caliphate, he made clear that there was a clear division between Ali's followers and the Ummawiyy Caliphs.

When Mu'awiya died in 680 CE, Husayn left Medina in direction of Kufa, with the hope that he would be heard in his claim to the Caliphate. He never came to Kufa, but was trapped in the desert at Karbala by the soldiers of the new Caliph Yazid, son of Mu'awiya. Without water and hopelessly outnumbered, Husayn and his followers fought a desperate battle and he and many of his supporters were killed (for more information see Husayn). From this point on the Shi'i became alienated, and Shi'i Islam was born! In the following decades they would be persecuted by Yazid and succeeding Caliphs.

As the main tenant of the Shi'i is the illegitimacy of the Caliphate after Ali, over the next few centuries the Shi'i cause drew many supporters from among the disaffected in the Caliphate, frequently among those not of Arab origin, who were considered second class citizens. Of greater significance was the use of the Shi'i cause as a rallying point for opposition, uprisings and rebellions.

SUCCESSFUL REBELLIONS

Aside from many failed rebellions, the Shi'i played critical roles in ending the Ummawiyy dynasty, and the Shi'i Buwayhid, a Persian dynasty, actually succeeded in controlling the Abbasid Caliphate for over 100 years.

The Shi'i Fatimid dynasty was a competitor to the Baghdad Caliphate, and were located first to Tunisia and later Egypt. The Almohads in the Maghreb were another Shi'i group that succeeded. More dramatically, the Nizari Cult of the Assassins, founded by Hassan Sabbah and centered at the mountain fortress of Alamut, terrorized both Christian and

Muslim leaders during the Crusades and gave Europe the word assassin (corruption of Hashish, which was used in their rituals).

FINAL SUCCESS IN PERSIA

However, the fortunes of the Shi'i were very precarious until their establishment as the state religion of Safavid dynasty in Persia in the 16th century. From this point on the Twelver Shi'i received significant support, protection and funding from the Persian state, and major theological centers were built up in Esfahan, Najaf, Qom and Meshed. It has been particularly since the 16th century that the Twelver Shi'i have become the dominant Shi'i sect and developed a very distinct character from the Sunni majority. Here, the Twelver cause has taken on a strong identification with Iranian foreign policy and Twelver minorities in other countries have looked to Iran for support. And Iran has viewed Twelvers abroad as the country's clients.

THEOLOGY

In the first few centuries of the Islamic era, any of Ali's descendants (called Alids) were considered as acceptable candidates to be leaders of the Shi'i, but as time went on it became more important for the Shi'i leader to be descended from Ali through Husayn along a designated line.

Unlike the Sunni, the Shi'i normally use the term Imam to refer only to Ali and those descendants of his who led the Shi'i faction. The most significant divide among the Shi'i today is among those recognizing 12 Imams known as Twelvers, and those recognizing 7, known as Seveners, or more commonly Isma'ilis, after Isma'il, their seventh Imam, and the Zaydis who differ after the fourth Imam, and who accept any Alid who is learned and who asserts his rule through force of arms.

A significant feature of Twelver Shi'i belief is their expectation of the return of the last Imam, called the Mahdi, to lead the faithful in establishing the Shi'i belief on Islam in preparation for the Judgement Day. This ideology has many similarities with the Messiah ideology of Judaism and Christianity.

Other features with roots in Judeo-Christian tradition are the focus on the trials of the martyrs (rawda kani) and exultation of martyrdom in general, the use of self-flagellation as part of religious ritual and the commemoration of the 10 days ending in the events of Karbala (ta'ziya) which are the central event of the Shi'i calendar and bear significant similarities to the passion of Christ.

One interesting element in Shi'i Islam is the permission to disimulate (taqiyya), that is to deny one's faith in public in order to avoid social problems, while one maintains it in private. Another element is the principle of temporary marriage (Arabic: mut'a, Persian: sîgheh), in which a marriage contract can be entered for a set time, for any period of time between 1 day and 99 years. The woman entering the mut'a is paid a set amount of money. According to some Shi'i traditions, a man performing 4 mut'as is secured a place in Paradise. With the Iranian revolution, the system of mut'a was reinstated as a part of the total Muslim practice.

WHO HAS THE RIGHT BELIEF?

While the Sunni consider the Shi'is as innovators who introduce new and unorthodox elements into Islam, the Shi'is view themselves as the true fundamentalists of Islam by retaining the leadership of Muhammad's household.

This dilemma can be understood in the context of the methods with which the early Muslims sought guidance in matters not explicitly covered in the Koran. The Shi'i relied upon the opinions of their Imams, who as descendants of Mohammad and Ali were viewed as having a closer connection to the divine. The Sunni relied on traditions based in theological and juridical schools which involved drawing analogies from the Koran and Hadith, as well as from the consensus of theologians where analogies were not possible.

The four Imam's agreed upon by almost all currently existing branches of Shi'i Islam are Ali, Hassan, Husayn, and Ali Zayn l'Abidin.

The Zaydis of northern Yemen recognize Ali Zayn l'Abidin's son Zayd as the rightful imam. Following this they recognize a multitude of Imams at different times and in different places. The most significant line of Imams was founded in Yemen in 893AD and lasted until the 1960s.

The Isma'ilis and Twelvers both recognize Muhammad al Baqir and Jafar as Sadiq. After this the Isma'ilis consider Jafar's son Ismail as the truthful imam. The various Isma'ili traditions then recognize different lines of Imams which reach all the way up till modern time.

The Twelvers continue with Mu sa al Kazim, Ali ar Rida, Muhammad at Taqi, Ali al Hadi, Hassan al Askari and Muhammad al Mahdi, their last Imam whom they believe went into occultation. Hence, the last imam never died.

The Twelver Shi'i are also sometimes referred to as Rafidi, Jafari, Mutawahi, Qizilbash, Imami, Ithna Ashari, and al Khassa.

Some offshoots of Shi'i Islam include the Druze, Alawites and the Baha'i.

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Arabic: 'al-qur'an al-karîm

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Turkish Koran

THE HOLY KORAN

In English translation. Number of ayas (verses) in 3. column

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The holy book of Islam. Also referred to in English as "Quran", or "Qur'an". The latter is the correct transcription, but in this article we use the commonly used "Koran".

The exact meaning of the word 'Koran' is not clear for us today, but the three main theories connect it to either the word for 'collect' or to the word for 'tie together', or perhaps best to the most commonly used word for 'read' or 'recite', which is an important verb in the book itself.

The Koran as a book is the result of:

1. Revelations given to Muhammad in the period 610- 632 (Muhammad's death).

2. Writing down of these revelations by people around Muhammad in a period probably starting some years after 610, and ending a couple of years after 632.

3. Compilation of these writings stretching from mid-630s and perhaps until mid -650s.

4. Vowelling and dotting of the text. Ancient Arabic was written without dots, leaving some letters look identical. And in many cases the lack of vowels would make two different words look identical.

It was therefore up to the memories of the learned to remember what was the correct meaning of every word. But as these learned people died, the early Muslim community found it important to save the exact meaning once and for all, before it was too late. Essential to the reading of the Koran are the interpretations of the content. There are still some scholars working on interpreting the text, but this was a more common act during the first centuries of Islam.

As the Koran has a structure and a language, as well as allusions, which often are difficult for the normal Muslim to understand, a whole science were built around the comprehension of the Koran. The early Muslims studied history, language and nature science in an effort of understanding the Koran better. The product is surprisingly well accepted by the whole Muslim society, and no Muslim child or adult of today, studying the Koran, does this without help from the interpretations built on the early sciences of the Koran.

The early efforts of Koranic science have given room for different approaches to the book and its content, but apart from the interpretations of the , all interpretations are looked upon as parallel, meaning that one of them cannot be put ahead of the other. There are today 7 ways of reading the Koran, each of these have two variances, leaving the Muslims with 14 ways of reading the Koran. But in modern Koranic science this applies only to Muslim scholars, the ordinary Muslim reads the Koran without entering this level of complexity.

The Koran is divided into 114 suras, which are opened by indications on their origin. The origin is either Mecca or Medina. But it is generally accepted that some of suras have parts from the other city than the one indicated as the origin. The whole structure of the Koran is a science in itself, as there is no chronology in it, like the one found in the Bible, and as the most of it consists of commandments and warnings, and only a small part are stories.

The following can be said about its structure: Except the first sura, 'al-fâtiha, 'The Commencement', the longest suras are found in the beginning, and then gradually decreases on to the end of the Koran. Sura 2. 'al-baqara, 'The Cow' is 286 âya (verses) long, while sura 114 is only 6 aya long. But the shortest are sura 103, 106 and 108, all consisting of 3 aya.

USE OF THE KORAN

The two main importances of the Koran for the believer are

being the focal point of all Muslims. The Koran is regarded by most as the uncreated word of God, written on golden tablets in Paradise. This view, strongly contended inside

the Muslim world in the first centuries, became orthodox towards the end of the most fruitful period of Muslim science (it is however clear that this is misunderstanding, see below).

Until the middle of the 9th century (2nd hijra century) the dominating view among theologians was that the Koran was created by God, hence is his spoken words. For the Muslims today, the Koran is a physical proof of Islam.

being the sound of Islam. When recited, a holy atmosphere is created, an atmosphere involving God, the world, the truth and peace. During the moment of reciting, the compound becomes sacred, and the moment powerful.

The reciting of the Koran is an art known by most Muslims. The most frequently used technique normally involves sitting on the ground with the book in the lap or placed on a specially made low table. This sitting position is resembling the lotus position used in eastern religions, but is not at all strict on the upright position of the spine — most Muslims bend over the Koran they read.

The reading technique uses a rhythm with around 60 beats a second. The performance of this rhythm, is done with both torso, swaying a little in a oval shape, and voice and reading speed. Surprisingly overlooked by most Western scholars, the reading of the Koran is a meditative moment for all Muslims, and a ritual that can be performed anywhere anytime.

The Koran's actual guidance in everyday life for Muslims, must not be overestimated, even if the misconception that the Koran gives guidance on all aspects of life is strong among many.

But in general Muslims think of the Koran as far too complex to be a guide in daily matters if it should be interpreted by a Muslim layman.

When a Muslim has problems understanding the real truth of the Koran, he/she will resort to books written by men learned in Islamic sciences or ask the learned in the local society. There are situations where Muslims look up the Koran for guidance, but this will be in cases where they know what to look for, and where to look.

TRANSLATIONS OF THE KORAN

Muslims not speaking Arabic will normally stick to an Arabic version of the Koran. Most of them will learn how to read Arabic text, and learn some Arabic words, and then read the Koran according to the way described above. In general, Muslims will agree that the Koran can never be correctly translated, and that the Arabic original is the only version that is correct.

Translations of the Koran are in many cases a fruit of the needs that western scholars and others in the West interested in Islam, have.

The first translation of the Koran into another language was to Latin in 1143, and this was performed by a monk, in the need of understanding the Crusaders' enemy.

From the 18th century and up until now, the Koran has been translated into most western languages, and with a steadily increasing quality, Today most Muslims endorse this effort, with the hope that some misunderstandings on Islam can be refuted, and also that Islam can reach more people in the West.

WORD OF GOD OR MAN

There is a common idea today that all of the content of the Koran is eternal and there is a theological idea that the original of the Koran is written on golden tablets in heaven, as said in sura 85:22. The "Koran" referred to here cannot be the entire volume of today's Koran, but the core content. Virtually all Muslims believe it to refer to the entire existing Koran, but this notion must be deemed a misunderstanding.

The Koran must be understood as an amalgamation of 2 forms of content: The actual message from God that Muhammad wanted to pass on. The other element are stories or passages relating to Muhammad's prophetic activity, as well as God's advice directly on Muhammad's prophetic activity. Below follows examples of ayas relating directly to incidents from Muhammad's own life:

Sura 33: Confederates

37 And when thou didst say to him [Muhammad's adopted son] God had shown favour to and thou hadst shown favour to, 'Keep thy wife to thyself and fear God;' and thou didst conceal in thy soul what God was about to display; and didst fear men, though God is more deserving that thou shouldst fear Him; and when Zaid had fulfilled his desire of her we did wed thee to her that there should be no hindrance to the believers in the matter of the wives of their adopted sons when they have fulfilled their desire of them: and so God's bidding to be done.

Sura 16: The Bee

103 And whenever we change one verse for another,- God knows best what He sends down. They say, 'Thou art but a forger!'- Nay, most of them do not know.

There are no traces of any ideas in early Islam that the second of these elements had existed prior to Muhammad. But as soon as the Koran was compiled into a book, its importance grew and its force as the foundation of the Islamic faith something a Muslim couldn't question. After time the misunderstanding of Koran as a perfect creation of God had established itself, and any Muslim claiming that not every single word of the Koran was sacred risked his own health or even life.

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Collection of religious texts central to Christianity and Judaism.
The two collections vary between the two religions, where the Hebrew Bible represents the first of two parts in the Christian. The first part is by Christianity referred to as the Old Testament, while the second part is called New Testament.
The word "Bible" comes from Greek, "biblia", meaning "books". The Greek took this word from the Phoenician city of Byblos, which in the 1st millennium BCE was the main trading port for papyrus.
The canonical Hebrew Bible consists of 24 books, while the one in use today has 39 books, as prophetic books have been added to both the Christian Old Testament and the Hebrew Bible.

CHRISTIAN BIBLE:

Old Testament (39 books)
New Testament (27 books)

HEBREW BIBLE:

The Law (Torah):

Genesis

Exodus

Leviticus

Numbers

Deuteronomy

Prophets:

Early Prophets

Joshua

Judges

1. Samuel

2. Samuel

1. Kings

2. Kings

Later Prophets

Isaiah

Jeremiah

Ezekiel

Hosea
Joel
Amos
Obadiah
Jonah
Micah
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Mishaf Resh

From the Black Book

In the beginning God created from his own precious soul a white pearl. And He created a bird called ANQR upon whose back He placed his pearl, and there He dwelt for forty thousand years. Then on the first, Sunday, He created an angel called 'Izrâ'îl. He is Tâwûs Malâk (peacock angel), the chief of all. On Monday, He created the angel Dardâ'îl, who is sheikh. On Tuesday He created Ishrâfâ'îl, who is Sheikh Shams. On Wednesday He created Mikail who is Sheikh abû Bakr. On Thursday He created 'Izrâ'îl, who is Sajâdin. On Friday He created Samnâ'îl, who is Nasir al-Din. On Saturday He created the angel Nûrâ'îl who is substitute of Malâk Tâwûs He made him head over them all. Then He created the form of the seven heavens, the earth, sun and moon. Fakhr al-Dîn created mankind, animals, birds and beasts in the pockets of the cloak. Then He brought him up from the pearl accompanied by angels. He gave a great shout before the pearl, after which it split into four pieces. He made water flow from its inside, and that water became the sea. The world was round with no separator. He created Jibrâ'îl after the image of a bird, in whose hands He placed the four corners of the earth. After that He created a ship in which He rode thirty thousand years after which He came and lived in Lâlish, and this is a name of a mountain. He lifted up His voice and the sea became solid and became the earth. They are still quivering. Then He commanded Jibrâ'îl to bring him two pieces of the white pearl. He placed one below the

earth and the other He placed at the door of heaven. Then he placed in both of them the sun and the moon. From the scattered fragments of the white pearl He created the stars which He suspended in the sky for decoration. And He created fruit trees and plants on land and mountains to beautify the earth. And He created a throne upon a throne.

Then the Great Lord said to the angels, "I want to create Adam and Eve and make them give rise to mankind. Of the seed of Adam there shall be born ----- and from him shall descend a people on the earth; then the people of 'Izrâ'îl, that is to say Tâwûs Malâk, and these people are to be the Yezîdîs. Then He sent from Syria Sheikh 'Âdî ibn Musâfir. He came and lived in Lâlish. The Lord descended on the black mountain and gave a great shout thereby creating thirty thousand angels. He divided them into three groups. They worshipped Him from forty thousand years. He delivered them to the hands of Tâwûs Malâk who took them up to heaven. The Lord then descended on the Holy Land and ordered Jibrâ'îl to bring him dust from the four corners of the earth: dust, air, fire, and water. He created Adam and put in him a soul, out of His own might. Then He commanded Jibrâ'îl to put Adam in paradise, and ordered that he might eat from all the fruits of paradise. But He commanded that he should not eat wheat.

A hundred years later Tâwûs Malâk said to God, "What is this? Adam and his offspring are going to be numerous." God said to him, "Into your hands I have given this matter to minister." Then he came to Adam and said, "Have you eaten wheat?" He said, "No, because God forbade me." He said to him, "Eat of it. Things will prove better than they are now." So he ate, and after he did eat Tâwûs Malâk caused his belly to become swollen. He put him out of paradise, left him alone, and went up to heaven. Adam suffered a great deal from the pain in his belly, for he had no outlet. Then God sent a bird which came and pecked an opening for him. Adam was relieved. Jibrâ'îl absented himself from him one hundred years, during which he became sorrowful and wept. Then God commanded and Jibrâ'îl came and created Eve from the left arm-pit of Adam, after which Tâwûs Malâk descended to earth for the sake of our created people. He set up for us kings other than those of the old Assyrians: Nasrûkh who is Nâsir al-Dîn; Kâmûsh who is Fakhr al-Dîn; Artimus who is the angel Shams al-Dîn. After that we had two other kings: Shâbûr the first and the second. Their reign lasted one hundred and fifty years. From their offspring our princes have been descended until the present time. And we hated four kings.

We have abjured the eating of lettuce for it is named after our prophetess, al-Khâsiyah. Also green beans and ----- . We eat not fish. This is out of respect for Jonah, the prophet. Also we eat not gazelle, for it was the sheep of one of our prophets. The Sheikh and his disciples eat not the flesh of the rooster. This is out of respect for the peacock. The peacock is one of the seven gods mentioned. His image is that of the rooster. Also the disciples of the sheikh eat not pumpkin.

We are forbidden to urinate when standing up; nor are we allowed to put on our clothes when seated; nor are we allowed to use a water closet; nor to bathe in a bath room. We are not permitted to pronounce the word Satan, because it is the name of our God. Nor

are we allowed to pronounce any other word that rhymes with it like "qîân", "shatt" and "sharr". Also the word "cursed", "curse", "sole" and similar words are forbidden to be pronounced. Before the coming of Jesus to this world, our religion was called heathenism. Jews, Christians, and Moslems opposed our religion. Also the Persians opposed us. There was kings, Âhâb and Âm, that since he was from us they used to name the god Âhâb Ba'izibûb, but now he is name Pir Bûb. Also we had a king in Babylon whose name was Bukhtnassar, and in Persia we had Ahshwawîrush, and in Constantinople we had Aghriqâlus. Before the creation of heaven and earth God dwelt upon the sea. He made for himself a ship and used to sail in the ----- of the seas for pleasure all by Himself. He ruled over them for one year. Afterwards He became angry at the pearl and kicked it with His foot. But what a marvel! For behold out of its roaring, mountains were hewn; and out of its thundering, hills were formed; and out of its smoke, the heavens took shape. Then God went up to Heaven and solidified it and established firmly without any pillars. He then came back to the earth, took a pen in His hand, and began to record the entire creation. Out of His essence and His light He made six gods. Their creation took place as one would light one candle from another. So the first god said to the next, "Behold, I have created heaven only. Ascend you to heaven and create something!" The latter ascended and the sun was formed. He said the same thing to the next, who obeyed; and the moon was formed. In the same manner did the fourth fashion the sky. And the fifth made al-Qaragh, that is, the morning star.

The copying of this Jalwah, the Yezîdî book, took place in 1931, again 1946, and again 1997 e.v.

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Welcome to TantraWorks, an interactive Tantra guide, data base and resource for loving seekers of spiritual liberation, created by Nik Douglas author of several important works on Tantra including the best-seller, "Sexual Secrets: The Alchemy of Ecstasy" (New Special Edition)

and

Spiritual Sex.

If you want to empower your spiritual evolution, you can be helped by the sensual software of TantraWorks, which was inspired by traditional Tantra, the only spiritual discipline which utilizes sexuality in a creative and transcendental way.

TantraWorks is for open-minded sensual beings
irrespective of race, gender or faith

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About TantraWorksTM

TantraWorks was created to initiate you into the mystery and magic of Tantra tradition and empower your spiritual evolution. This "software of love", provides all the necessary tools and tips for spiritual lovers and answers to some of life's most crucial questions. It is also a database and guide on a journey through time, exploring the past, the present and the future.

Tantraworks was first put up on-line in March 1997. We have had a huge number of hits on the site and a lot of encouraging feedback from people from all over the world. The feedback was in fact overwhelming and we have been unable to reply to many personal queries, or requests for membership in the New Tantric Order. Nor have we been equipped to handle the numerous orders for books.

We apologize to all who may have felt frustrated by our lack of response thus far. Fact is, the busy personal schedule, extensive travel and inadequate help kept the situation unresolved. We have kept a record of e-mail addresses of all who contacted us

and noted those who wanted to join the New Tantric Order. Please be patient! We will be contacting you once we are sure we can handle your needs.

Tantra has grown in popularity in leaps and bounds since 1997. The several thousand Tantra web-pages seen on the Altavista search engine early in 1997 have now mushroomed to more than 51,000 (Jan 2000)! Recently, when MTV surveyed 14- to 25-year-olds to find out what subjects they'd like to learn about most, tantric sex topped the list. Tantra.com reports that the number of hits its site receives per day has tripled to 50,000 in the last six months. Tantra is in fact now all over the media.

The book " Spiritual Sex: Secrets of Tantra from the Ice Age to the New Millennium" by Nik Douglas , which was released by Pocket Books in August 1997, had a major link to Tantraworks but was not promoted by the publisher and allowed to go out of print. As a result, neither Tantraworks nor several major Internet book retailers such as Amazon or specialists such as Tantra.com, were able to get hold of copies. All rights for this title have now been returned to the author and it is anticipated that once it has been updated, reformatted and expanded, it will be re-released by a new publisher during 2000. The new edition will have the latest Tantra Internet links and will be promoted in close collaboration with Tantraworks. By that time this site should be fully functional and ready for the Tantra community.

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About Nik Douglas

Born 4 November 1944, in Yorkshire, England, under the sign of Scorpio. His father was a civil engineer and his mother was an artist, writer, dance teacher and spiritualist. Nik was brought up and educated in the Middle East (to 1955) and finished his schooling in England. From an early age he studied ancient cultures, archaeology, anthropology, religions and mythologies, specializing in Egyptology, ancient art, symbolism and occult/paranormal phenomena. His other early interests were science,

amateur radio, electronics, puppetry and fine art/antiquities.

During the early 1960's Nik managed and produced English Rhythm & Blues groups and helped pioneer commercial radio in England through his involvement with Radio Caroline, the first "pirate" commercial music station. During this period Nik helped organize and arrange numerous tours and promotions of European and American musical acts.

Nik moved to Ibiza, Spain, where he developed inventions using solar energy. By early 1964 he became entirely focussed on Tantra, finding that its' traditional teachings offered relevant solutions to life's mysteries. He dropped out of the business world and focussed on his own art work, exhibiting drawings and paintings in Spain and England, before travelling overland to India.

Between 1966 and 1974 Nik spent most of his time in Asia, visiting remote areas of India, Sri Lanka, Nepal, Sikkim, Thailand and Indonesia, building up his knowledge of the customs, beliefs and spiritual practices of Hindus and Buddhists. He researched Oriental medicine, alchemy, art, sculpture and mysticism, studying with Hindu yogis, Buddhist lamas, doctors and Tantra experts.

Nik worked with Ajit Mookerjee, author of the important books "Tantra Art" and "Tantra Asana", and helped organize his Tantra art collections and the first large "Tantra" exhibit at London's Hayward Gallery. In 1968 Nik was formally initiated into traditional Hindu Tantra by Durga Das Shastri, a Bengali Siddha yogi. Following this he studied Tibetan Tantra with Dudjom Rinpoche, the Gyalwa Karmapa and Lama Kunzang Rinzin, Indian alchemy (Rasayana) and Ayurvedic medicine with Dr. Bindu Joshi, Tibetan iconography and art with Lama Anagarika Govinda and was further initiated into the Shakta Tantra tradition by Gangotri Giri ("Gangotri Baba"), a Siddha yogi and medical doctor with much experience in traditional Tantric arts and sciences. Nik's relationship with Gangotri Baba has continued to the present.

In 1968 Nik filmed at the Kumbha Mela festival in Hardwar (with Kenneth Anger) and went on to lead a "magical mystery tour" across North India, filming important sequences in Khajuraho, Benares and at Tantric pilgrimage sites in West Bengal. The result was his movie "Tantra: Indian Rites of Ecstasy", produced with Mick Jagger and Robert Fraser, which was finished and first released in movie theaters in 1969. This film, now on video, features worship in the Golden Temple of Benares, rare Tantric artworks, a day and a night with Durga Das Shastri in the Great Cremation-ground at Tarapith culminating in an initiation, and an authentic Tantra "Maithuna" ritual. The soundtrack, entirely recorded on location in India, is an initiation into traditional Tantric Mantras and devotional songs of the Hindu Tantric tradition.

Nik helped organize the first World Conference of Scientific Yoga (New Delhi, 1969), and published the first issue of "Chakra: A Journal of Tantra and Yoga" at the same time. Nik's first book, "Tantra Yoga" was published in 1970. This and subsequent publications such as "Karmapa: The Black Hat Lama of Tibet", "Tibetan Tantric Charms

and Amulets" and "Sexual Secrets: The Alchemy of Ecstasy" have been well received and translated into many languages.

Nik is a connoisseur and collector of fine art and antiquities from the Middle East, Asia, Africa and the Americas. He has been a consultant and agent for museums, galleries and private collectors for the past thirty years, and owns one of the largest Tantra photo and reference archives. Tantric Art is his primary interest and illustrations from his archives are featured on this Web Site.

In 1997 " Spiritual Sex: Secrets of Tantra from the Ice Age to the New Millennium" by Nik Douglas was published by the Pocket Books division of Simon & Schuster (ISBN 0-671-53739-3). In 1998 Nik participated in the Canadian television mini-series " The Look of Love" . Many of his images from his Asian erotic art archive were used in the " History of Sex" television mini-series which first aired in the summer of 1999; others are scheduled to be included in the forthcoming " Sex Files" television series. In December 1999 an entirely new colorized " 20th Anniversary Edition of Sexual Secrets: The Alchemy of Ecstasy" was published by Destiny Books (ISBN 0-89281-805-0). Celebrating the sale of over one million copies of this title, it features a special full-color illustrated Preface by Nik, entitled " New Discoveries on the Origin of the Secrets" , which introduces startling new evidence of Tantric and Taoist origins in archaic Indian tribal and Chinese Neolithic societies.

Nik is currently working on; an art book about the early Taoist jade cultures of North-eastern China; a series on spiritual art in different cultures world-wide; and a new book on Tantra for the popular market. " Spiritual Sex" is currently being updated, reformatted and expanded ready for re-release by a new publisher during 2000.

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Nik's Publications: Books and Films: 2000-1980

1979-1969

1994 - Nik appeared in interview in "ANCIENT SECRETS OF SEXUAL ECSTASY FOR MODERN LOVERS", a feature-length Tantra "how-to" video produced by Michael and Suzie Heuman, Higher Love Video, Sebastopol, Calif.

1994 - Various feature articles in "TANTRA: The Magazine", especially KALI: The Primordial Goddess by Nik Douglas, Issue #9.

1993 - TANTRA: Indian Rites of Ecstasy, directed by Nik Douglas; produced with Mick Jagger and Robert Fraser, a videocassette re-release of Nik's 1968 film TANTRA. Distributed by Mystic Fire, New York, U.S.A.

1993 - THE PATH OF THE MYSTIC LOVER: Baul Songs of Passion and Ecstasy, by Bhaskar Bhattacharyya, edited and with an introductory essay by Nik Douglas, illustrated with original drawings by Penny Slinger; published in trade paperback by Destiny Books, Rochester, VT., U.S.A.

"An intimate and poetic look into the lives of a people whose living expression is communication with the Divine. A must-read for Tantric initiates of all levels". (Tantra Magazine)

1992 - Nik appeared prominently in SACRED SEX, a feature length movie produced by Cynthia Connop for Triple Image Films, Australia.

1990 - ANTIQUITIES OF CHAMBA STATE, by J. Ph. Vogel. A facsimile limited numbered edition of a rare book on Indian culture with introductory essay by Nik Douglas; published in hardback by Buckingham Books, London, England.

1990 - THE EROTIC SENTIMENT: In the Paintings of China and Japan [The Pillow Book, Volume Two], by Nik Douglas and Penny Slinger; published in hardback by Park Street Press, Rochester, VT, U.S.A. Also, foreign language editions in France, Germany and Israel.

1989 - THE EROTIC SENTIMENT: In the Paintings of India and Nepal [The Pillow Book, Volume One], by Nik Douglas and Penny Slinger; published in hardback by Park Street Press, Rochester, VT, U.S.A. Also, foreign language editions in France, Germany and Israel.

1981 - THE PILLOW BOOK: The Erotic Sentiment and the Paintings of India, Nepal, China and Japan, by Nik Douglas and Penny Slinger; published by Destiny Books, New York, U.S.A.; and in French by Presses de la Renaissance, Paris, France in hardback and paperback.

"For quality thrills we suggest 'The Pillow Book'".

(Playboy Magazine - Jan. 1982)

"Douglas' and Slinger's 'Pillow Book' leaves the reader feeling good to have participated, even just by looking at a book, in such open acceptance and celebration of the richness and joys of sexual love. The quality of the 139 color plates is good. A fascinating and heartening glimpse of a way of life."

(Yellow Silk Magazine, 1983)

"'The Pillow Book' is an exquisitely designed, printed and bound book, worth every cent of its moderately high price. The introductory essays are excellent, providing a considered, informative and fascinating introduction to the art. Like Sexual Secrets this is a tastefully designed, joyous book created in the spirit of celebration of the most intimate and giving act which can be experienced between two people."

(Llewellyn's Review)

1980 - THE ENLIGHTENED ONES in Sacred Buddhist Art, by Nik Douglas, with a

foreword by Dr. Leroy Davidson; published by Kreitman Gallery, Beverly Hills, CA., U.S.A.

1979 - THE ART OF LOVE, by Nik Douglas; published by Kreitman Gallery, Beverly Hills, CA., U.S.A.

1979 - SEXUAL SECRETS: The Alchemy of Ecstasy, by Nik Douglas and Penny Slinger; published in trade paperback, hardback and deluxe silk binding by Destiny Books, New York, U.S.A. Also foreign English hardback and mass- market paperback editions in England and Australia (with Hutchinson/Arrow of London); hardback and paperback foreign language translations in Holland, Germany, France, Italy, Portugal, Spain, Norway, Denmark, Greece, Bulgaria, Czechoslovakia, Yugoslavia (Serbo-Croat), Poland, Romania and Russia (1981-96).

"A most remarkable presentation of the mystic sexual tradition called Tantra. Its wonders are far too abundant to adequately describe here...our best recommendation is that this book broadened our view of sexual experience".

(Playboy - Jan. 1981)

"The sex book of this year, and one which will be passed around for years to come, is 'Sexual Secrets'".

(Penthouse - Dec. 1980)

"The authors have the admirable ability to translate the theoretical into understandable

practical explanations and description. Their tone is exactly right."

(Sexology Today - Oct. 1980)

"Monumentally researched, comprehensively detailed and profusely illustrated. No doubt about it, 'Sexual Secrets' is a timely, well rounded masterpiece. This reviewer's reaction can be summed up in two words; Buy it!"

(Yoga Journal - Aug. 1980)

"Intelligent writing on the sexual mysteries of the East".

(Soho Weekly News - Dec. 1979)

"'Sexual Secrets' is the most thorough work ever published on Tantra".

(Hi Life - Jan. 1980)

"A remarkably complete book stocked with the knowledge of esoteric Asian traditions. I predict it will be among this season's opulent cocktailable sexbiggies".

(Village Voice - Dec. 1979)

"This is sex as a spiritual art form."

(Gallery - Sept. 1980)

"A learned treatise on the relationship between body and mind, between Eastern religious teachings and sexuality. Buy it."

(Club - Sept. 1980)

"It is a clearly written and lavishly illustrated compilation. It serves a valuable function in restoring to sexuality its inherent spiritual dignity and playful seriousness."

(Forum - Dec. 1980)

"A once in a lifetime book. No amount of description is going to do for you what this book will."

(Hustler - July 1980)

"An intriguingly illustrated and thoroughly researched collage deigned to enhance sexual consciousness. A valuable guide, at once practical and metaphysical."

(New Age Magazine - June 1980)

"My advice is to buy two copies of 'Sexual Secrets'."

(Pickup Times - Feb. 1980)

"A bible, if you will, of Tantric sexual practices in the Oriental and Indian tradition. 'Sexual Secrets' should be an integral part of your book collection on sexuality. Years from now, this book will be described as the turning point in Western sexual practices".

(Celeb - Dec. 1981)

"A better and more important book than 'The Joy of Sex'. It is a beautiful book, a beautiful approach to human sexuality, which should be required reading."

(Robert Rimmer, author of the best-seller 'The Harrad Experiment'. Rimmer's novel, 'The Byrdwhistle Option' frequently mentions 'Sexual Secrets' and uses it as a textbook.)

"'SEXUAL SECRETS: The Alchemy of Ecstasy' by Nik Douglas and Penny Slinger is in its 13th printing and has sold 100,000 copies."

(N.Y. Sunday Times Book Review -July 1983)

No single book has as important an impact on the sexual imagination as Nik Douglas' and Penny Slinger's 'Sexual Secrets'. It is a joyful celebration of all aspects of human sexuality. At the same time it is an important spiritual document. 'Sexual Secrets' cannot be praised enough. It will open doors to pleasure and understanding for thousands. The authors have fulfilled their intended mission.

(Llewellyn's Review)

1979 - THE SECRET DAKINI ORACLE BOOK, by Nik Douglas and Penny Slinger; published by Destiny Books, N Y., U.S.A.; German edition by Herzsschlag, Berlin (1982).

1978 - THE SECRET DAKINI ORACLE DECK, by Nik Douglas, Penny Slinger and Meryl White; published by U.S. Games and Systems Inc., N.Y., U.S.A.

"The cards reveal the secret teachings of mystical yoga through the portrayal of sixty-four archetypal energies in contemporary symbols."

(Encyclopedia of Tarot - 1979)

"Secret Dakini cards are laid out like the Tarot, in a special order. We loved the pictures and they certainly are less obscure than the traditional Marseilles version."

(Honey - 1978)

1978 - MOUNTAIN ECSTASY, by Nik Douglas and Penny

Slinger; published by Dragon's Dream of Paris, France.

An interesting and unique book on Tantra. The illustrations are all color collages, intended to awaken experiences in the viewer. The authors have opened new vistas to the modern student.

(Gnostica - 1979)

1978 - TIBETAN TANTRIC CHARMS AND AMULETS, by Nik Douglas; published by Dover, Inc., New York, U.S.A.

Intriguing, filled with demons, weapons, mythical creatures and stylized figures of all kinds. An informative introduction is included.

(Charleston Evening Post - 1978)

1977 - THE BOOK OF MATAN: Automatic Writings from the Brink of Eternity, compiled by Nik Douglas, with Introduction by Dr. Lyall Watson; published by Neville Spearman Ltd., Sudbury, England.

It reads rather like a fable as told by Kahlil Gibran's prophet, though with more sensuality permitted. The tale is coherent and engaging.

(The Guardian - 1977)

1976 - KARMAPA: The Black Hat Lama of Tibet, by Nik Douglas and Meryl White; published by Luzac & Co., London, England. Also published in French and Italian (1979) by Arché of Milan, Italy.

Any teacher or student with a library of Yoga books and an interest in the wider aspects of the subject, particularly Buddhist teachings, should invest in this book.

(Yoga Journal - 1976)

A very good example of a genuine, clear and sober account of the first historically traceable succession of Reincarnated Lamas in Tibet.

(Bulletin of Oriental & African Studies - 1979)

1970 - TANTRA YOGA, by Nik Douglas with full color photos by the author; published by Munshiram Manoharlal, New Delhi, India.

The first proper dictionary of Tantra and its Art

(The Statesman - 1971)

This book may well be read with profit by all those who want to discover the sources of any of our beliefs.

(The Assam Tribune - 1971)

Spiritual Sex

Spiritual Sex

Spiritual Sex

1969 - CHAKRA, a Journal of Tantra and Yoga (4 issues), founded and edited by Nik Douglas, New Delhi, India.

A major contribution to understanding the meaning behind the enigmatic Tantric tradition.

(Times of India - 1971)

1968 - TANTRA, a 40 minute, 16-mm documentary film, directed and co-produced by Nik Douglas. Released in movie theaters and college campuses in the late 60's and early 70's in the USA.

A mystical and eloquent film experience which forsakes all language. A cinematic triumph.

(New York Film Festival - 1969)

1979-1969

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TANTRA IN ARCHAIC INDIA

(extracted from "SPIRITUAL SEX: Secrets of Tantra from the Ice Age to the New Millennium," by Nik Douglas, © copyright 1996. All rights reserved)

The majority of India's indigenous tribal people are Dravidian, a linguistic group that includes Tamil, Telegu, Khond and Oraon languages. They are of "Australoid" racial stock, related to the aborigines of Australia who first migrated there from India at least 60,000 years ago. The territory controlled by Dravidian tribes once extended from Southern Iran to Australia. Originally, in the distant archaic past, these people must have migrated out of Africa.

As in Africa, the culture of ancient India was largely matriarchal. Its people celebrated the spiritual mysteries of birth, the seasons and lunar cycles, renewal, rebirth and transcendence. The diverse dark-skinned Indian aboriginal tribes worshipped spiritual powers associated with fertility, virility and the after-life. They have done so since the dawn of history.

For thousands of years, India's tribal people used anthropomorphic images or "idols" in their spiritual rites. They used selected herbs, flowers and trees in their rituals and plant-drugs to help induce trance states. Worship was accompanied by mystic phrases, diagrams and gestures, and by sexual acts. Like most tribal people world-wide, they believed in the efficacy of spells, charms and amulets.

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THE ANCIENT INDUS VALLEY OR "HARAPPAN" CULTURE

The remains of the ancient Indus Valley culture were "discovered" in the 1920s, following some initial finds towards the end of the 19th century. The brick built city of Harappa, located near the Ravi river in Punjab, Pakistan, was the first site to attract

attention, followed by Mohenjodaro and Chanhudaro, further South on the river Indus. The close resemblance between objects from the Indus Valley sites and those from ancient Sumeria, in Southern Iraq, dateable between the third and fourth millennium B.C.E was soon apparent.

Initially the term "Indo-Sumerian" was used to describe antiquities from the same period in the Indus Valley and Southern Iraq. Since the 1920s numerous other Indus Valley or "Harappan culture" sites have come to light, covering an area of more than 1.3 million square kilometers, larger than any other archaic civilization. Very recently, as a result of analysis of landsat imagery and studies in earth sciences, it has been shown that a now-dried-up greater river system, referred to as the Saraswati, was integrated with the Indus river system in the same period, with numerous archaic settlements scattered along it.

People of the Harappan culture, which was well established by the end of the fourth millennium B.C.E. , were expert potters and worked with steatite, ivory and other exotic materials. They used copper, gold, and semi-precious stones and had large ships which they used for trade. Their religion was essentially pagan, "animistic", and included tree and animal worship as well as the use of sexual symbols such as the penis and vulva.

Harappans used a pictographic language comprising about 370 separate glyphs of which about 135 are frequently occurring basic signs. Their pictographs were read from right to left and had syllabic values. The complete absence of any long documents in Harappan writing suggests that these people generally used perishable materials such as bark, palm-leaves, cotton or leather to write on. Unfortunately no-one has yet been able to satisfactorily decipher the short inscriptions which have survived on seals, engraved copper or on pottery.

The city of Mohenjodaro covered at least one square mile and is better preserved than Harappa. Both of these principal cities were well planned, with streets laid out in a regular grid pattern and oriented to the cardinal directions. Street widths and brick sizes were standardized. Most houses were served by a built-in drainage system and had chutes for garbage disposal. The main street at Mohenjodaro was more than half a mile in length and about thirty-three feet wide. Perhaps as many as 40,000 persons lived there and were involved in industry and trade. The most spectacular features of Mohenjodaro are the Great Bath and the Granary. There were no large temples. Small sepulcher shrines, very much like the samadhi shrines of modern Hindu sadhus or Yogis were quite common in Indus Valley culture.

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THE MYSTERY OF THE SEALS AND INDIAN TANTRA

Approximately 2500 small but exquisitely made intaglio seals of the ancient Harappan or "Saraswati-Indus" river culture are known. Most were recovered from excavations at the ruined cities of Harappa, Mohenjodaro and Chanhudaro. Others were found at Kalibangan in Rajasthan, the now landlocked ancient port of Lothal, North of Bombay, and elsewhere.

Most seals were carved from blocks of light-colored, fine-grained steatite, and after carving, the surface was coated with a glaze and fired. Harappan seals are carefully composed and reveal great artistry in the manner of treating their subject. About half of the surviving examples depict a male animal shown in a heraldic way, generally with a line or two of pictographic "text". About 2% of the seals depict humans engaged in different kinds of ceremonial activities.

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SHIVA AS "LORD OF BEASTS"

The best known Harappan seal is one identified by archaeologist Sir John Marshall as Shiva Pashupati, the Yogic "Lord of Beasts". This seal is often cited as evidence that people of the Indus Valley culture knew Yoga and practiced Tantra. It is, however, not the only known example of this subject from this culture. There are several others, of which four are particularly significant.

The "Marshall" Shiva seal depicts a buffalo-horned masked male figure seated on a throne in a version of the cross-legged "lotus" posture of Hatha Yoga. The Yogi's penis is erect, with both testicles prominently visible. The precise placement of both heels under the scrotum is an advanced Tantric Yoga technique known as bandha, meaning knot or "lock". It is normally used to sublimate and redirect sexual energy and can endow the practitioner with spiritual powers.

On the Marshall seal the Yogi sits on a type of throne or bed which is supported by an object resembling the hour-glass shaped double drum (known in Hindu ritual as the damaru) normally associated with Shiva and with shamanistic rituals throughout Asia. The top and bottom of this drum takes the shape of horns, tying-in to the horned headdress.

The Yogi's hands are both shown placed on the knees, in a typical meditational gesture which aids energy circulation. His chest is covered by a five-tiered "V" pattern formed by ten stripes. Both arms are divided into stripes, as if intended as a notational device; four small stripes are followed by a fifth larger one and then the sequence repeats. A total of thirty distinct stripes are drawn on the body of the Yogi; ten on each arm and ten over the chest. Some type of calendrical lunar-oriented notation seems to be represented here, indicating days in a month. Many Harappan seals have notched markings on horns, branches, arms or on the bodies of animals, reminiscent of Paleolithic-period notational marks commemorating calendrical data.

Shiva's horned headdress is also divided into stripes; twelve on each horn, plus eight evolving into a sort of crown, echoing the "V" pattern over the chest, for a total of 32 stripes. A possible 33rd stripe can be seen at the central uppermost part of the crown. Immediately above this is a pictograph, also horn-like with two stripes at each side and a central divided circle.

A large tiger rears upwards by the Yogi's right side, facing him. This is the largest animal on the seal, shown as if intimately connected to the Yogi; the stripes on the tiger's body, also in groups of five, emphasize the connection.

Three other smaller animals are depicted on the "Marshall" Shiva seal. It is most likely that all the animals on this seal are totemic or "heraldic" symbols, indicating "tribes", "people" or geographic areas. The heroes of the Mahabharata, the Hindu epic, had animal symbols on their battle standards. The ancient Egyptians and Sumerians both used animal symbols to distinguish people from different areas. Known as *neters* or "cosmic visions" in Egyptian culture, these totemic symbols remained unchanged throughout the entire historical period. Many indigenous tribal people of India still have animal totems which signify their different "families" and the geographical zones to which they are connected. On the Shiva seal, the tiger, being the largest, represents the Yogi's people, and most likely symbolizes the Himalayan region. The elephant probably represents central and Eastern India, the bull or buffalo South India and the rhinoceros the regions West of the Indus river.

Immediately beneath the throne, as if decorating it, are two mountain goats (one mostly missing, due to the break, but enough has survived to restore the complete composition). These goats are symmetrically placed, mirroring each other. They are separate from and smaller than the other animals shown and are "vehicles" or "magical allies" of the seated Yogi; emblems of his authority or origin "in the wild mountains" of the North.

This Shiva seal is a carefully contrived glyph loaded with meaning. It would, of course, be helpful to be able to read the single line of pictographs. Understanding an unknown pictographic-derived script in an unknown language is extremely difficult. But until there is certainty about the language spoken by the inhabitants of the Indus Valley region, and the evolution of their script, we must focus on the precise iconographic or "heraldic" information easily accessible to us.

Pictographs or ideograms are supposed to be understood by reading the parts which make up their whole, and by the overall "composition" and impact. The saying that a "picture is worth a thousand words" is particularly true for the intricate and carefully designed Harappan seals, which reveal most of their secrets without the necessity of reading the brief inscriptions.

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THE MOHENJODARO DANCING GIRLS

The best known artifact from the Indus Valley culture is an approximately four inch high copper figure of a dancing girl. Found in Mohenjodaro, close to a fireplace in one of the rooms of a large structure, this exquisite casting depicts a dark skinned young tribal girl of "aboriginal" type. She is almost naked and her long hair is tied in a bun. Bangles entirely cover her left arm, a bracelet and an amulet or bangle on her upper right arm, and a cowry shell necklace is around her neck. She is posed in a dance posture, her right hand on her hip, her left hand clasped in a traditional Indian dance gesture signifying a lotus bud, symbol of spirituality. Though small, this archaic metal sculpture conveys a lot of information.

Several eminent scholars have taken this casting to represent a temple dancer or sacred harlot, perhaps because of her nakedness, the "come hither" dance-posture, with hand on hip, and the expression of self-assurance on her face. Whatever the sculptor intended her to portray, this small figure confirms that the Harappan people were neither shy of nakedness nor of explicit sensuality. A second metal casting of a dancing girl was also found at Mohenjodaro, but is rarely reproduced in books. Slightly larger than the better known example, it is unfortunately not in such fine condition. The pose is similar, but reversed.

Both these metal castings clearly depict a nubile young woman in the role of sacred dancer and effectively convey feelings of sensuality and spirituality. These two ancient figurines of sacred dancers may be the earliest known representations of dakinis, images of female initiatory power, of paramount importance in Tantric tradition. Together with the several Shiva seals from the same archaic culture, they confirm beyond any doubt that the archaic pre-Vedic Indians had Tantric Adepts among them.

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AN ARCHAIC TANTRA MATRIARCH FIGURE

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On the Marshall seal the Yogi sits on a type of throne or bed which is supported by an object resembling the hour-glass shaped double drum (known in Hindu ritual as the damaru) normally associated with Shiva and with shamanistic rituals throughout Asia. The top and bottom of this drum takes the shape of horns, tying-in to the horned headdress.

The Yogi's hands are both shown placed on the knees, in a typical meditational gesture which aids energy circulation. His chest is covered by a five-tiered "V" pattern formed by ten stripes. Both arms are divided into stripes, as if intended as a notational device; four small stripes are followed by a fifth larger one and then the sequence repeats. A total of thirty distinct stripes are drawn on the body of the Yogi; ten on each arm and ten over the chest. Some type of calendrical lunar-oriented notation seems to be represented here, indicating days in a month. Many Harappan seals have notched markings on horns, branches, arms or on the bodies of animals, reminiscent of Paleolithic-period notational marks commemorating calendrical data.

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TANTRA IN ARCHAIC INDIA

(extracted from "SPIRITUAL SEX: Secrets of Tantra from the Ice Age to the New
Millennium," by Nik Douglas, © copyright 1996. All rights reserved)

The majority of India's indigenous tribal people are Dravidian, a linguistic group that includes Tamil, Telegu, Khond and Oraon languages. They are of "Australoid" racial stock, related to the aborigines of Australia who first migrated there from India at least 60,000 years ago. The territory controlled by Dravidian tribes once extended from Southern Iran to Australia. Originally, in the distant archaic past, these people must have migrated out of Africa.

As in Africa, the culture of ancient India was largely matriarchal. Its people celebrated the spiritual mysteries of birth, the seasons and lunar cycles, renewal, rebirth and transcendence. The diverse dark-skinned Indian aboriginal tribes worshipped spiritual powers associated with fertility, virility and the after-life. They have done so since the dawn of history.

For thousands of years, India's tribal people used anthropomorphic images or "idols" in their spiritual rites. They used selected herbs, flowers and trees in their rituals and plant-drugs to help induce trance states. Worship was accompanied by mystic phrases, diagrams and gestures, and by sexual acts. Like most tribal people world-wide, they believed in the efficacy of spells, charms and amulets.

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THE ANCIENT INDUS VALLEY OR "HARAPPAN" CULTURE

The remains of the ancient Indus Valley culture were "discovered" in the 1920s, following some initial finds towards the end of the 19th century. The brick built city of Harappa, located near the Ravi river in Punjab, Pakistan, was the first site to attract attention, followed by Mohenjodaro and Chanhudaro, further South on the river Indus. The close resemblance between objects from the Indus Valley sites and those from ancient Sumeria, in Southern Iraq, dateable between the third and fourth millennium B.C.E was soon apparent.

Initially the term "Indo-Sumerian" was used to describe antiquities from the same period in the Indus Valley and Southern Iraq. Since the 1920s numerous other Indus Valley or "Harappan culture" sites have come to light, covering an area of more than 1.3 million square kilometers, larger than any other archaic civilization. Very recently, as a result of analysis of landsat imagery and studies in earth sciences, it has been shown that a now-dried-up greater river system, referred to as the Saraswati, was integrated with the Indus river system in the same period, with numerous archaic settlements scattered along it.

People of the Harappan culture, which was well established by the end of the fourth millennium B.C.E. , were expert potters and worked with steatite, ivory and other exotic materials. They used copper, gold, and semi-precious stones and had large ships which they used for trade. Their religion was essentially pagan, "animistic", and included tree and animal worship as well as the use of sexual symbols such as the penis and vulva.

Harappans used a pictographic language comprising about 370 separate glyphs of which about 135 are frequently occurring basic signs. Their pictographs were read from right to left and had syllabic values. The complete absence of any long documents in Harappan writing suggests that these people generally used perishable materials such as bark, palm-leaves, cotton or leather to write on. Unfortunately no-one has yet been able to satisfactorily decipher the short inscriptions which have survived on seals, engraved copper or on pottery.

The city of Mohenjodaro covered at least one square mile and is better preserved than Harappa. Both of these principal cities were well planned, with streets laid out in a

regular grid pattern and oriented to the cardinal directions. Street widths and brick sizes were standardized. Most houses were served by a built-in drainage system and had chutes for garbage disposal. The main street at Mohenjodaro was more than half a mile in length and about thirty-three feet wide. Perhaps as many as 40,000 persons lived there and were involved in industry and trade. The most spectacular features of Mohenjodaro are the Great Bath and the Granary. There were no large temples. Small sepulcher shrines, very much like the samadhi shrines of modern Hindu sadhus or Yogis were quite common in Indus Valley culture.

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THE MYSTERY OF THE SEALS AND INDIAN TANTRA

Approximately 2500 small but exquisitely made intaglio seals of the ancient Harappan or "Saraswati-Indus" river culture are known. Most were recovered from excavations at the ruined cities of Harappa, Mohenjodaro and Chanhudaro. Others were found at Kalibangan in Rajasthan, the now landlocked ancient port of Lothal, North of Bombay, and elsewhere.

Most seals were carved from blocks of light-colored, fine-grained steatite, and after carving, the surface was coated with a glaze and fired. Harappan seals are carefully composed and reveal great artistry in the manner of treating their subject. About half of the surviving examples depict a male animal shown in a heraldic way, generally with a line or two of pictographic "text". About 2% of the seals depict humans engaged in different kinds of ceremonial activities.

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SHIVA AS "LORD OF BEASTS"

The best known Harappan seal is one identified by archaeologist Sir John Marshall as Shiva Pashupati, the Yogic "Lord of Beasts". This seal is often cited as evidence that people of the Indus Valley culture knew Yoga and practiced Tantra. It is, however, not the only known example of this subject from this culture. There are several others, of which four are particularly significant.

The "Marshall" Shiva seal depicts a buffalo-horned masked male figure seated on a throne in a version of the cross-legged "lotus" posture of Hatha Yoga. The Yogi's penis is erect, with both testicles prominently visible. The precise placement of both heels under the scrotum is an advanced Tantric Yoga technique known as bandha, meaning knot or "lock". It is normally used to sublimate and redirect sexual energy and can endow the practitioner with spiritual powers.

On the Marshall seal the Yogi sits on a type of throne or bed which is supported by an

object resembling the hour-glass shaped double drum (known in Hindu ritual as the damaru) normally associated with Shiva and with shamanistic rituals throughout Asia. The top and bottom of this drum takes the shape of horns, tying-in to the horned headdress.

The Yogi's hands are both shown placed on the knees, in a typical meditational gesture which aids energy circulation. His chest is covered by a five-tiered "V" pattern formed by ten stripes. Both arms are divided into stripes, as if intended as a notational device; four small stripes are followed by a fifth larger one and then the sequence repeats. A total of thirty distinct stripes are drawn on the body of the Yogi; ten on each arm and ten over the chest. Some type of calendrical lunar-oriented notation seems to be represented here, indicating days in a month. Many Harappan seals have notched markings on horns, branches, arms or on the bodies of animals, reminiscent of Paleolithic-period notational marks commemorating calendrical data.

Shiva's horned headdress is also divided into stripes; twelve on each horn, plus eight evolving into a sort of crown, echoing the "V" pattern over the chest, for a total of 32 stripes. A possible 33rd stripe can be seen at the central uppermost part of the crown. Immediately above this is a pictograph, also horn-like with two stripes at each side and a central divided circle.

A large tiger rears upwards by the Yogi's right side, facing him. This is the largest animal on the seal, shown as if intimately connected to the Yogi; the stripes on the tiger's body, also in groups of five, emphasize the connection.

Three other smaller animals are depicted on the "Marshall" Shiva seal. It is most likely that all the animals on this seal are totemic or "heraldic" symbols, indicating "tribes", "people" or geographic areas. The heroes of the Mahabharata, the Hindu epic, had animal symbols on their battle standards. The ancient Egyptians and Sumerians both used animal symbols to distinguish people from different areas. Known as *neters* or "cosmic visions" in Egyptian culture, these totemic symbols remained unchanged throughout the entire historical period. Many indigenous tribal people of India still have animal totems which signify their different "families" and the geographical zones to which they are connected. On the Shiva seal, the tiger, being the largest, represents the Yogi's people, and most likely symbolizes the Himalayan region. The elephant probably represents central and Eastern India, the bull or buffalo South India and the rhinoceros the regions West of the Indus river.

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KAMA SUTRA AND TANTRA

(extracted from "Spiritual Sex: Secrets of Tantra from the Ice Age to the New

Millennium", by Nik Douglas, 1996. © All rights reserved)

Vatsyayana's Contribution

Spiritual Sex Postures

Sir Richard Burton and the Kama Shastra Society

Dr. Alex Comfort and "The Joy of Sex"

Woman on Top. Terracotta, Gupta-period,
Northern India. Circa 5th century.

VATSYAYANA'S CONTRIBUTION

The Kama Sutra, is the earliest surviving example of a written Hindu love-manual. It was compiled by the Indian sage Vatsyayana sometime between the second and fourth centuries A.C.E. His work was based on earlier Kama Shastras or "Rules of Love" going back to at least the seventh century B.C.E., and is a compendium of the social norms and love-customs of patriarchal Northern India around the time he lived.

Vatsyayana's Kama Sutra is valuable today for his psychological insights into the interactions and scenarios of love, and for his structured approach to the many diverse situations he describes. He defines different types of men and women, matching what he terms "equal" unions, and gives detailed descriptions of many love-postures.

The Kama Sutra was written for the wealthy male city-dweller. It is not, and was never intended to be, a lover's guide for the masses, nor is it a "Tantric love-manual." About three hundred years after the Kama Sutra became popular, some of the love-making positions described in it were reinterpreted in a Tantric way. Since Tantra is an all-encompassing sensual science, love-making positions are relevant to spiritual practice.

SPIRITUAL SEX POSTURES

Generally, Tantras only recommend the use of only a few different love-postures during spiritual sex sessions. Five principle positions, all of which are found in the Kama Sutra, cover what is normally appropriate. These five principle Tantric love-making positions (which have many variations) are:

- 1) Man on his back, woman on top;
- 2) Woman on her back, man on top;

3) Woman and man on their sides, facing each other;

4) Woman with her back to the man;

5) Seated positions, normally face-to-face.

Vatsyayana's Kama Sutra is divided into seven parts; general remarks, amorous advances, acquiring a wife, duties and privileges of a wife, relations with other men's wives, and a section about courtesans and occult means. The seventh and last part of the Kama Sutra is an appendix to the main work. It includes detailed formulations of substances familiar to Ayurvedic (Indian indigenous) medicine, with the emphasis on virilifics and aphrodisiacs. Some magical procedures of a type that in later times would be described as Tantric, are also found in the last chapter of the Kama Sutra.

The terminology used by Vatsyayana is context specific. For example, when he uses the word Yoga he is referring to sexual intercourse, the word Tantra means to him "method," "technique," or "mechanics," and he uses the word Yantra to mean the sexual organ "utilized as an instrument," or to mean a dildo or "artificial love device." Lingam specifically refers to the male sex organ, while Yoni refers to the female sex organ.

The Kama Sutra has hardly any resemblance to any known Tantra, nor do any Tantras resemble it, except in their common inclusion of brief descriptions of love postures. Nevertheless, the Kama Sutra is the earliest surviving sexual "how-to" and set the stage for many others, including those in which sexual techniques, postures, potions, charms and superstitions were promoted over the centuries.

SIR RICHARD BURTON AND THE KAMA SHASTRA SOCIETY

Sir Richard Francis Burton (1821-1890), the famous Victorian orientalist and traveler, kept an Indian girl as his mistress during his stay in India. Eventually he returned to England and in 1873, he and several friends founded the London Anthropological Society, issuing the periodical, *Anthropologia*. Concerning this, he wrote:

My motive was to supply travelers with an organ that would rescue their observations from the outer darkness of manuscript and print their curious information on social and sexual matters.

This periodical was instrumental in educating many Victorian persons of influence about the diversity of human sexual behavior.

Later, Burton co-founded the Kama Shashtra Society. This small and highly secretive organization privately published the Kama Sutra (in 1883) and the *Ananga Ranga* (in 1885), the first ancient Hindu treatises on the arts of love to be translated into the English language. Amazingly they could not be "officially" published in English until the

mid 1960s, following a landmark court case.

DR. ALEX COMFORT AND THE JOY OF SEX

One of the ways that sexual barriers have been broken down in the West has been through the publication of sexual "how-to" books. Undoubtedly the most successful of all has been *The Joy of Sex: a Gourmet Guide to Love Making* by Dr. Alex Comfort, first published in 1972, now with more than eight million copies in print.

Alex Comfort's *Joy of Sex* was not his first erotic work. In 1961 his *Darwin and the Naked Lady*, was published and drew attention to the value of Indian erotology. And in 1964, following in the footsteps of Sir Richard Burton's translation of the *Kama Sutra*, Alex Comfort's *The Koka Shastra* and other Medieval Indian writings on Love, another Hindu erotic classic, was published.

In the introduction to his English version of the *Koka Shastra*, Dr. Comfort points out that India and most other cultures have a rich and refined erotic literature, whereas Judaeo-Christian culture does not. He writes:

The Sanskrit textbooks on the art of love form a continuous sequence from remote antiquity to the sixteenth century AD. or later, and on to the present time in vernacular versions and inspirations. Most great cultures, as well as many tribal societies, have had a literature of this kind -- our own Judaeo-Christian tradition is almost unique in lacking one.

Dr. Comfort then explains how, because of Western culture's fear and rejection of sexuality, persons interested in sexual topics had either to turn to the classics of antiquity or to certain ecclesiastical or medical writings.

Alex Comfort's *Joy of Sex* and *More Joy of Sex* gave many people "permission" to explore their sexuality, to have sexual adventures without feeling guilty. The tremendous success of his books indicates the great need for "sexual liberation" that many people seek.

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by

Nik Douglas

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About Tantra in America and the Tantrik Order

(From "Spiritual Sex: Secrets of Tantra from the Ice Age to the New Millennium", published by the Pocket Books division of Simon & Schuster, copyright 1997, all rights reserved.)

Dr. Bernard

The "Tantrik Order In America"

Controlling Forces

Charter Document

New Tantric Order

DR. BERNARD, THE "FIRST AMERICAN PRIMATE" OF THE "TANTRIK ORDER IN AMERICA"

Pierre Arnold Bernard was the first "American Primate" of the Tantrik Order in America, founded circa 1905. Born Peter Coon, in Leon, Iowa, in 1875, the son of a barber, this enigmatic character was largely responsible for establishing Tantra in America. It is not clear when or why Peter Coon, aka "Shastri", "Oom" and "P. A.", changed his name. As "Dr. Bernard" he became famous for his demonstrations of self-hypnosis, yogic trance and immunity to pain. Of this, Dr. Daniel McMillan of the University of Michigan wrote:

"The self-induced state of hypnosis performed by Dr. P. A. Bernard is the best counterfeit of death I have ever witnessed in my thirty-eight years of experience in the active practice of medicine."

In November 1900, Pierre Bernard (Shastri) demonstrated "Kali Mudra" (the simulation of death in which "the entire organism is sunk into the deepest lethargy that actually precedes death") before forty physicians and surgeons, "for the last time".

In 1904 Bernard ran a clinic in San Francisco. By 1905 some of his close associates were calling him "The Loving Teacher" or "Oom". He attracted his first students in Tacoma, Washington and in Portland, Oregon. He also taught in Seattle, where he initiated some into the Tantric tradition and there is some indication that his "Tantrik Order" was first established there.

THE "TANTRIK ORDER IN AMERICA"

The "Tantrik Order in America" was founded by "Shastri", an American Tantric yogi who became better known as Dr. Pierre Arnold Bernard. He founded the "Tantrik Order" with several other people; its principle Officer-initiates were Morais Albert Norton, Salvais Hamati, Armand Calvin Tuell, and Eugene Ivard De Lois. Pascal Warren Tormes was appointed Secretary and Robert Emile Young, the Director. The Tantrik Order was officially registered, in Washington and in Canada in July 1906. Its first publication, the "International Journal: Tantrik Order", is dated 16 October 1906 and originated from St. Louis.

Published by the "Tantrik Press", New York, this "External Issue, Vol. V. , No. 1", subtitled "Vira Sadhana", is a comprehensive compendium of information pertaining to Tantra. It is truly remarkable how much data was brought together and published, at a time when very little information on the Tantric tradition was available in the West, and when prudishness prevailed.

This organization got firmly established in New York City and eventually made its base in Nyack, New York, when Bernard acquired a large estate there. Many prominent Americans and Europeans became associated with Bernard and his "Tantrik Order".

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About Tantra in America and the Tantrik Order

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Dr. Bernard

The "Tantrik Order In America"

Controlling Forces

Charter Document

New Tantric Order

DR. BERNARD, THE "FIRST AMERICAN PRIMATE" OF THE "TANTRIK ORDER IN AMERICA"

Pierre Arnold Bernard was the first "American Primate" of the Tantrik Order in America, founded circa 1905. Born Peter Coon, in Leon, Iowa, in 1875, the son of a barber, this enigmatic character was largely responsible for establishing Tantra in America. It is not clear when or why Peter Coon, aka "Shastri", "Oom" and "P. A.", changed his name. As "Dr. Bernard" he became famous for his demonstrations of self-hypnosis, yogic trance and immunity to pain. Of this, Dr. Daniel McMillan of the University of Michigan wrote:

"The self-induced state of hypnosis performed by Dr. P. A. Bernard is the best counterfeit of death I have ever witnessed in my thirty-eight years of experience in the active practice of medicine."

In November 1900, Pierre Bernard (Shastri) demonstrated "Kali Mudra" (the simulation of death in which "the entire organism is sunk into the deepest lethargy that actually precedes death") before forty physicians and surgeons, "for the last time".

In 1904 Bernard ran a clinic in San Francisco. By 1905 some of his close associates were calling him "The Loving Teacher" or "Oom". He attracted his first students in Tacoma, Washington and in Portland, Oregon. He also taught in Seattle, where he initiated some into the Tantric tradition and there is some indication that his "Tantrik Order" was first established there.

THE "TANTRIK ORDER IN AMERICA"

The "Tantrik Order in America" was founded by "Shastri", an American Tantric yogi who became better known as Dr. Pierre Arnold Bernard. He founded the "Tantrik Order" with several other people; its principle Officer-initiates were Morais Albert Norton, Salvais Hamati, Armand Calvin Tuell, and Eugene Ivard De Lois. Pascal Warren Tormes was appointed Secretary and Robert Emile Young, the Director. The Tantrik Order was officially registered, in Washington and in Canada in July 1906. Its first publication, the "International Journal: Tantrik Order", is dated 16 October 1906 and originated from St. Louis.

Published by the "Tantrik Press", New York, this "External Issue, Vol. V. , No. 1", subtitled "Vira Sadhana", is a comprehensive compendium of information pertaining to Tantra. It is truly remarkable how much data was brought together and published, at a time when very little information on the Tantric tradition was available in the West, and when prudishness prevailed.

This organization got firmly established in New York City and eventually made its base in Nyack, New York, when Bernard acquired a large estate there. Many prominent Americans and Europeans became associated with Bernard and his "Tantrik Order".

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CONTROLLING FORCES OF THE "TANTRIK ORDER IN AMERICA"

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"American educators in this system, attached to all lodges on the Western Continent, are inspected, directed and controlled by five regularly ordained Tantrik Priests acting in the capacity of Primates."

Thus far there is little available data on the activities of the "Tantrik Order in America" or what ultimately happened to its membership. There is reference to many important Sanskrit titles, which are listed with the intriguing information that:

"The English translations of these texts complete are to be found in the Cabinets of the Order, in the four jurisdictions of the United States."

TantraWorks™ will feature data on the "Tantrik Order" and its reference works, some of which have been acquired. Anyone with pertinent information on the membership, texts, artifacts of the "Tantrik Order" is asked to make contact.

MAIN CHARTER DOCUMENT OF THE ORIGINAL TANTRIK ORDER IN AMERICA (1906)

The main Charter Document, headed "Tantrik Order" and reproduced in the International Journal in reduced size, depicts the "American Primate" (Dr. Bernard) standing by a skeleton as he dramatically waves a type of wand to reveal a temple sanctuary behind curtains.

The sanctuary contains three main objects (left to right), a phallus-like structure emblazoned with mystic symbols related to the Elements, a vagina-shaped flaming retort supported by a tripod, and steps rising to a plinth decorated by two interlaced triangles (the "Seal of Solomon", symbolic of male and female energies combined), with a winged

orb at the center.

Above the plinth are two pyramids at either side of a central offering retort. In front, facing and viewing the dramatic display are seven chairs with seven people seated on them. Six appear to be male but the last (on the left) in the line seems to be female.

Below is "The Oath", written first in a type of encoded hieroglyphic or magical script, with a central seal underneath, picturing a serpent biting its own tail and encircling two interlaced triangles within which is a winged orb. Signatures can be seen at either side of the seal, one clearly that of Pierre Arnold Bernard and the other belonging to Paul Marcelin Delmar, a close associate and initiate of the "Tantrik Order". The reproduced document commemorates Mr. Delmar's induction into the Order.

Underneath the Seal are thirty-three lines written in flowery English. At the bottom, under the heading "Supreme Instructors" and listed from first to fifth, are five names alongside which is written more encoded glyphs (presumably the magical signatures or names of these five personages), and the information that these are "Of the Tantrik Priesthood". These five names are:

Pierre Arnold Bernard
Morais Albert Norton
Salvais Hamati
Eugene Ivard De Lois
Armand Calvin Tuell

At either side are two wax seals and the whole composition is held between two rising cobras (symbols of the Kundalini-energy of Tantric tradition) and intricate geometrical motifs.

Whoever put this document together must have been very familiar with magical documents created by fraternities such as the Rosicrucians and Freemasons, and with oriental art and esoteric symbolism.

The thirty-three lines in English read as follows:

"OM! In obedience to esoteric law and the inevitable and inscrutable decrees which determine the age of souls for admission through the sacred portals of the TANTRIK ORDER.....having undergone with patience, fortitude, courage, and resignation, a thorough and rigid examination in the manifestations of phenomena connected with the life of man in his cosmical, physical, spiritual, and psychological relations to the universal life and the trying ordeals prescribed and exacted by TANTRACHARINS; and having given ample and satisfactory evidence that he is familiar with the application of the black and white law; that he can keep silent, irrespective of time, place, or condition; that he is endowed with the necessary forbearance to control his mind, body, and speech; and further, pledging

obedience, fidelity, and veneration, unto death, to his preceptors, by virtue of the training which he has undergone, is hereby ushered into the Tantrik Order for life, and declared a Temple Attendant, subject to the laws of the inner principles in connection with those of Brahmanda, and is, on this Five andDay of Brahma, entitled to receive and retain this sacred bond, oath, and certificate until death rends the veil and he joins the many who have become one with Parabrahman. As a tear from heaven he has been dropped into the Ocean of the TANTRIK BROTHERHOOD upon earth and is moored forevermore in the harbor of contentment, at the door to the temple of wisdom wherein are experienced all things; and to him will be unveiled the knowledge of the Most High. He has obtained an understanding of the alternating currents of the Great Breath which permeates the universe for the sustenance of life and the unfoldment of the powers of the soul, so he, at this time, has been rescued from the deceits of the senses and the delusions and illusions of the world and started upon his journey to the seat of light and knowledge.

Armed with the key to the sanctuary of divine symbolism wherein are stored the secrets of wisdom and power, he no longer lives upon the appearance, sustenance, and disappearance of the shadow ofbut has proven himself worthy to be intrusted with the knowledge to discern simulation, and garner truth; to avoid the pitfalls of life; to soar above the world and look down upon it; to exalt the passions and quicken the imagination; to know that one of our words with his understanding is better than thousands in an unknown tongue; to prescribe for the wounds of the human heart; to have a fixed and certain purpose; to treat all things with indifference; to know that religion is the worship of man's invisible power; to sow noble aspirations and reap golden possessions of the mind; to experience illumination and understand the duration of life; to enjoy well-being, generosity, and popularity; to know the active and passive power of the Phallic principles and the forward and backward motions of Prana which make all life momentary. He has learned to love life and know death and to judge accurately between divine miracles, works of nature, art, and simulative phenomena in all its phases. Possessing a knowledge of the soul of things and the cause of phenomena ordinarily unseen, he is qualified to study, in a proper manner, the most difficult of all sciences. A new sea of experience has been opened to his view. Under the guidance of a TANTRIK INSTRUCTOR he has been permitted to examine SIDDHAGATIKA, and the Sixth Book of Nature which contain the key to the essential principles and elements of everything in the universe. Having conquered slowly, and by degrees, all his senses he has acquired a mastery over internal nature. Knowing the most positive power in the second and third temples, and the union of the positive of the first with the negative of the second and the proper alteration and motion required by fixed law; he can regulate his life to the Parabrahmic subdivisions of the day and night of the universe and extract the vital principles of the GREAT BREATH for the benefit of the soul and finally be ushered into (M).

That which has been covered has been revealed to him. Having sworn by the eternal, relentless, and living power of

not to divulge this secret science of the soul, but to bury it deeply in silence, and ever preserve it inviolate in concealment all the days of his life (as any method other than that of secrecy is contrary to the will of God); and having also sworn to keep closed his lips and live not that opposed to TANTRIK praxis, degrees of knowledge, power and love have been conferred upon him by his preceptors to whom he has sworn an unreserved allegiance. It is now his duty and privilege to occupy the vestibule of heaven and to obtain a knowledge of the first creation of the Gods. He partakes of all worship and will henceforth more greatly appreciate the elegant and useful arts as he proceeds in development. Imagery and symbolism are to him an open book. He has obtained a knowledge of the beginning, ending, and middle of that which refines and tests all things.

Having fulfilled every requirement and acceded to the dictates of his preceptors, he is now entitled to act as prescribed on leaf 296, under the laws of Hamana, 2945 KALI YUGA, relating to INITIATES. In consideration of the foregoing and in proper recognition ofthe Tantriks offer him their guidance and protection henceforth and forever. Om!"

New Tantric Order

TantraWorks™ offers membership in the "New Tantric Order", which will offer participants the opportunity to advance through personalized Tantra initiations and allow access to all the Tantra database, on this Web Site. Some data will only be available to members.

UPDATED "NEW TANTRIC ORDER" DOCUMENT (1996)

The 1906 "Oath" of entry into the "Tantrik Order of America" now needs to be modified for use in the present "New Tantric Order". The old Oath is rather sexist, obscure and dated! "He" needs to be changed to "the Initiate". "Tantrik" becomes Tantric, etc., etc. The suggested revised "Oath" of the New Tantric Order, which incorporates the previous Tantrik Order in the Americas in it, now reads as follows:

"OM! In obedience to esoteric laws and the inevitable and inscrutable decrees which determine the readiness of souls for admission through the sacred portals of the NEW TANTRIC ORDER.....having undergone with patience fortitude, courage, and resignation, a thorough and rigid examination in the manifestations of phenomena connected with life in its cosmical, physical, spiritual, and psychological relations to the universal life and the trying ordeals prescribed and exacted by THE NEW TANTRICS; and having given ample and satisfactory evidence that the Initiate is familiar with the application of the dark, bright and red occult laws, can keep silent, irrespective of time, place, or condition, is endowed with the necessary forbearance to control body, speech and mind, and further, pledging obedience, fidelity, and veneration, to Those of this Order, by virtue of the training undergone, is hereby

ushered into the New Tantric Order for life, and declared a Temple Attendant, subject to the laws of the Inner Principles, and is, on thisDay of, entitled to receive and retain this sacred Bond, Oath, and Certificate. Like a tear from heaven, the Initiate has been dropped into the Ocean of the NEW TANTRIC ORDER upon earth and is moored forevermore in the harbor of contentment, at the door to the Temple of Wisdom wherein are experienced all things; and to the Initiate will be unveiled the knowledge of the Absolute. The Initiate has obtained a good understanding of the alternating currents of the Great Breath which permeates the universe for the sustenance of life and the unfoldment of the powers of the soul, so, at this time, the Initiate has been rescued from the deceits of the senses and the delusions and illusions of the world and started upon the journey to the fountain of all knowledge.

Armed with the Tantric Keys to the Sanctuary of Divine Symbolism wherein are stored the secrets of wisdom and power, the Initiate has been proven worthy to be entrusted with the knowledge to discern simulation, and garner truth; to avoid the pitfalls of life; to soar above the world and look down upon it; to exalt the passions and quicken the imagination; to know that one of our words with understanding is better than thousands without; to prescribe for the wounds of the human heart; to have a fixed and certain purpose; to treat all things with indifference; to know that true religion is the worship of invisible spiritual powers; to sow noble aspirations and reap golden possessions of the mind; to experience illumination and understand the duration of life; to enjoy well-being, generosity, and popularity; to know the secret powers of the Linga and Yoni and all the motions of Prana which make life transitory. The Initiate has learned to love life and know and not fear death and to distinguish accurately between divine miracles, works of nature, art, and simulative phenomena in all their various phases. Possessing a knowledge of the soul of things and the cause of phenomena ordinarily unseen, the Initiate is qualified to study, in a proper manner, the most difficult of all sciences. A new ocean of experience has been opened with this Tantric Initiation. Under the guidance of a qualified Tantric Instructor, the Initiate has been examined and declared fit, knowing the hidden Tantra keys to the essential principles and elements of everything in the universe. Having conquered slowly, and by degrees, doubt and all the senses, the Initiate has acquired a mastery over internal nature. Knowing the awesome powers of Tantra and the ultimate Unity of opposites and the cosmic laws of Three, Five, Seven and Nine, the Initiate regulates the life-force within and without, harmonizing with the Great Breath of the Universe, extracting from it the higher spiritual principles for the benefit of the soul and hereby humbly requests to be brought into the New Tantric Order.

That which is normally concealed has been revealed to the Initiate. Having sworn by the Eternal, relentless, and living Powers of Tantra not to divulge this secret science of the soul, but to bury it deeply in silence, and ever preserve it inviolate in concealment all the days of one's life and has also sworn to keep silent concerning the details of this Initiation and to live in a style not opposed to Tantric Truth, the high degrees of knowledge, power and love have been conferred upon the Initiate by the Tantric Authorities and their Lineage, to whom the Initiate has taken this Oath of unreserved allegiance. It is now the Initiate's duty and privilege to occupy a place in the Tantric

Order and to obtain knowledge, by association, with those who confer this Tantric Initiation. From this moment, the Initiate may partake of the fruits of all worship in the Tantric Temples of this Order and will henceforth more greatly appreciate the elegant and useful arts and sciences. Tantric imagery and symbolism are now to the Initiate an open book. By this Initiation the Initiate has obtained knowledge of that which refines and tests all things.

Having fulfilled every requirement and acceded to the dictates of the Preceptors and Lineage, the Initiate is now entitled to every privilege relating to Initiates into this New Tantric Order. In consideration of the foregoing and in proper recognition of the spiritual attainments reached, those others of this Order offer the Initiate their guidance, friendship and spiritual protection henceforth and forever. Jai Ho!"

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worthy to be intrusted with the knowledge to discern simulation, and garner truth; to avoid the pitfalls of life; to soar above the world and look down upon it; to exalt the passions and quicken the imagination; to know that one of our words with his understanding is better than thousands in an unknown tongue; to prescribe for the wounds of the human heart; to have a fixed and certain purpose; to treat all things with indifference; to know that religion is the worship of man's invisible power; to sow noble aspirations and reap golden possessions of the mind; to experience illumination and understand the duration of life; to enjoy well-being, generosity, and popularity; to know the active and passive power of the Phallic principles and the forward and backward motions of Prana which make all life momentary. He has learned to love life and know death and to judge accurately between divine miracles, works of nature, art, and simulative phenomena in all its phases. Possessing a knowledge of the soul of things and the cause of phenomena ordinarily unseen, he is qualified to study, in a proper manner, the most difficult of all sciences. A new sea of experience has been opened to his view. Under the guidance of a TANTRIK INSTRUCTOR he has been permitted to examine SIDDHAGATIKA, and the Sixth Book of Nature which contain the key to the essential principles and elements of everything in the universe. Having conquered slowly, and by degrees, all his senses he has acquired a mastery over internal nature. Knowing the most positive power in the second and third temples, and the union of the positive of the first with the negative of the second and the proper alteration and motion required by fixed law; he can regulate his life to the Parabrahmic subdivisions of the day and night of the universe and extract the vital principles of the GREAT BREATH for the benefit of the soul and finally be ushered into (M).

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Armed with the Tantric Keys to the Sanctuary of Divine Symbolism wherein are stored the secrets of wisdom and power, the Initiate has been proven worthy to be entrusted with the knowledge to discern simulation, and garner truth; to avoid the pitfalls of life; to soar above the world and look down upon it; to exalt the passions and quicken the imagination; to know that one of our words with understanding is better than thousands without; to prescribe for the wounds of the human heart; to have a fixed and certain

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That which is normally concealed has been revealed to the Initiate. Having sworn by the Eternal, relentless, and living Powers of Tantra not to divulge this secret science of the soul, but to bury it deeply in silence, and ever preserve it inviolate in concealment all the days of one's life and has also sworn to keep silent concerning the details of this Initiation and to live in a style not opposed to Tantric Truth, the high degrees of knowledge, power and love have been conferred upon the Initiate by the Tantric Authorities and their Lineage, to whom the Initiate has taken this Oath of unreserved allegiance. It is now the Initiate's duty and privilege to occupy a place in the Tantric Order and to obtain knowledge, by association, with those who confer this Tantric Initiation. From this moment, the Initiate may partake of the fruits of all worship in the Tantric Temples of this Order and will henceforth more greatly appreciate the elegant and useful arts and sciences. Tantric imagery and symbolism are now to the Initiate an open book. By this Initiation the Initiate has obtained knowledge of that which refines and tests all things.

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About this capture

About Tantra in America and the Tantrik Order

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Dr. Bernard

The "Tantrik Order In America"

Controlling Forces

Charter Document

New Tantric Order

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The sanctuary contains three main objects (left to right), a phallus-like structure emblazoned with mystic symbols related to the Elements, a vagina-shaped flaming retort supported by a tripod, and steps rising to a plinth decorated by two interlaced triangles (the "Seal of Solomon", symbolic of male and female energies combined), with a winged orb at the center.

Above the plinth are two pyramids at either side of a central offering retort. In front, facing and viewing the dramatic display are seven chairs with seven people seated on them. Six appear to be male but the last (on the left) in the line seems to be female.

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At either side are two wax seals and the whole composition is held between two rising cobras (symbols of the Kundalini-energy of Tantric tradition) and intricate geometrical motifs.

Whoever put this document together must have been very familiar with magical documents created by fraternities such as the Rosicrucians and Freemasons, and with oriental art and esoteric symbolism.

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Armed with the key to the sanctuary of divine symbolism wherein are stored the secrets of wisdom and power, he no longer lives upon the appearance, sustenance, and disappearance of the shadow ofbut has proven himself worthy to be intrusted with the knowledge to discern simulation, and garner truth; to avoid the pitfalls of life; to soar above the world and look down upon it; to exalt the passions and quicken the imagination; to know that one of our words with his understanding is better than thousands in an unknown tongue; to prescribe for the wounds of the human heart; to have a fixed and certain purpose; to treat all things with indifference; to know that religion is the worship of man's invisible power; to sow noble aspirations and reap golden possessions of the mind; to experience illumination and understand the duration of life; to enjoy well-being, generosity, and popularity; to know the active and passive power of the Phallic principles and the forward and backward motions of Prana which make all life momentary. He has learned to love life and know death and to judge accurately between divine miracles, works of nature, art, and simulative phenomena in all its phases. Possessing a knowledge of the soul of things and the cause of phenomena ordinarily unseen, he is qualified to study, in a proper manner, the most difficult of all sciences. A new sea of experience has been opened to his view. Under the guidance of a TANTRIK INSTRUCTOR he has been permitted to examine SIDDHAGATIKA, and the Sixth Book of Nature which contain the key to the essential principles and elements of everything in the universe. Having conquered slowly, and by degrees, all his senses he has acquired a mastery over internal nature.

Knowing the most positive power in the second and third temples, and the union of the positive of the first with the negative of the second and the proper alteration and motion required by fixed law; he can regulate his life to the Parabrahmic subdivisions of the day and night of the universe and extract the vital principles of the GREAT BREATH for the benefit of the soul and finally be ushered into (M).

That which has been covered has been revealed to him. Having sworn by the eternal, relentless, and living power of

not to divulge this secret science of the soul, but to bury it deeply in silence, and ever preserve it inviolate in concealment all the days of his life (as any method other than that of secrecy is contrary to the will of God); and having also sworn to keep closed his lips and live not that opposed to TANTRIK praxis, degrees of knowledge, power and love have been conferred upon him by his preceptors to whom he has sworn an unreserved allegiance. It is now his duty and privilege to occupy the vestibule of heaven and to obtain a knowledge of the first creation of the Gods. He partakes of all worship and will henceforth more greatly appreciate the elegant and useful arts as he proceeds in development. Imagery and symbolism are to him an open book. He has obtained a knowledge of the beginning, ending, and middle of that which refines and tests all things.

Having fulfilled every requirement and acceded to the dictates of his preceptors, he is now entitled to act as prescribed on leaf 296, under the laws of Hamana, 2945 KALI YUGA, relating to INITIATES. In consideration of the foregoing and in proper recognition ofthe Tantriks offer him their guidance and protection henceforth and forever. Om!"

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About this capture

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That which is normally concealed has been revealed to the Initiate. Having sworn by the Eternal, relentless, and living Powers of Tantra not to divulge this secret science of the soul, but to bury it deeply in silence, and ever preserve it inviolate in concealment all the days of one's life and has also sworn to keep silent concerning the details of this Initiation and to live in a style not opposed to Tantric Truth, the high degrees of knowledge, power and love have been conferred upon the Initiate by the Tantric Authorities and their Lineage, to whom the Initiate has taken this Oath of unreserved allegiance. It is now the Initiate's duty and privilege to occupy a place in the Tantric Order and to obtain knowledge, by association, with those who confer this Tantric Initiation. From this moment, the Initiate may partake of the fruits of all worship in the Tantric Temples of this Order and will henceforth more greatly appreciate the elegant and useful arts and sciences. Tantric imagery and symbolism are now to the Initiate an open book. By this Initiation the Initiate has obtained knowledge of that which refines and tests all things.

Having fulfilled every requirement and acceded to the dictates of the Preceptors and Lineage, the Initiate is now entitled to every privilege relating to Initiates into this New

Tantric Order. In consideration of the foregoing and in proper recognition of the spiritual attainments reached, those others of this Order offer the Initiate their guidance, friendship and spiritual protection henceforth and forever. Jai Ho!"

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Dr. Bernard

The "Tantrik Order In America"

Controlling Forces

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New Tantric Order

DR. BERNARD, THE "FIRST AMERICAN PRIMATE" OF THE "TANTRIK ORDER
IN AMERICA"

Pierre Arnold Bernard was the first "American Primate" of the Tantrik Order in America, founded circa 1905. Born Peter Coon, in Leon, Iowa, in 1875, the son of a barber, this enigmatic character was largely responsible for establishing Tantra in America. It is not clear when or why Peter Coon, aka "Shastri", "Oom" and "P. A.", changed his name. As "Dr. Bernard" he became famous for his demonstrations of self-hypnosis, yogic trance and immunity to pain. Of this, Dr. Daniel McMillan of the University of Michigan wrote:

"The self-induced state of hypnosis performed by Dr. P. A. Bernard is the best counterfeit of death I have ever witnessed in my thirty-eight years of experience in the active practice of medicine."

In November 1900, Pierre Bernard (Shastri) demonstrated "Kali Mudra" (the simulation of death in which "the entire organism is sunk into the deepest lethargy that actually precedes death") before forty physicians and surgeons, "for the last time".

In 1904 Bernard ran a clinic in San Francisco. By 1905 some of his close associates were calling him "The Loving Teacher" or "Oom". He attracted his first students in Tacoma, Washington and in Portland, Oregon. He also taught in Seattle, where he initiated some into the Tantric tradition and there is some indication that his "Tantrik Order" was first established there.

THE "TANTRIK ORDER IN AMERICA"

The "Tantrik Order in America" was founded by "Shastri", an American Tantric yogi who became better known as Dr. Pierre Arnold Bernard. He founded the "Tantrik Order" with several other people; its principle Officer-initiates were Morais Albert Norton, Salvais Hamati, Armand Calvin Tuell, and Eugene Ivard De Lois. Pascal Warren Tormes was appointed Secretary and Robert Emile Young, the Director. The Tantrik Order was officially registered, in Washington and in Canada in July 1906. Its first publication, the "International Journal: Tantrik Order", is dated 16 October 1906 and originated from St. Louis.

Published by the "Tantrik Press", New York, this "External Issue, Vol. V. , No. 1", subtitled "Vira Sadhana", is a comprehensive compendium of information pertaining to Tantra. It is truly remarkable how much data was brought together and published, at a time when very little information on the Tantric tradition was available in the West, and when prudishness prevailed.

This organization got firmly established in New York City and eventually made its base in Nyack, New York, when Bernard acquired a large estate there. Many prominent Americans and Europeans became associated with Bernard and his "Tantrik Order".

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About this capture

IMPORTANT HINDU AND BUDDHIST TANTRAS

AND OTHER TANTRIC TEXTS, SOME AVAILABLE IN ENGLISH

Hindu tradition has Tantras coming direct from archaic dialogs between Shiva "Lord of Yoga" and his Shakti, the "Great Goddess." Some of these dialogs got "overheard" or revealed to Yogi Siddhas, whose students eventually wrote them down. The Tantric teachings of Shiva and Shakti come to us from the distant past, perhaps as far back as the Indus Valley civilization, circa 2500 B.C.E. These secret teachings were preserved mostly in oral form, aided by the use of symbols and the sacred arts, such as sculpture, painting, music and dance.

Written Tantras are the latest of the Hindu sacred writings (Shastras), following the Vedas, Upanishads etc. South India has its own tradition of Tantras, also derived from Shiva, Shakti and the lineage of Siddhas. Hindu medical, alchemical and astrological texts are commonly termed Tantras, as are works dealing mainly with sorcery.

Buddhist occult tradition tells that Gautama the Buddha imparted esoteric teachings to select disciples, "by initiation and by word of mouth." Modern scholars suggest that many of the known early Tantras were "transmitted in utmost secrecy for 300 years or so," passed-on in dialogs between teachers and chosen students. It was not until the time of the Siddhas, circa 6th-11th century C.E., that they were written down. In Mahayana Buddhist culture, study of the Tantras naturally follows after study of the Sutras.

There are Tantras, both Hindu and Buddhist, compiled or created by Yogis, Yoginis,

priests or scholars. These are generally based on fragments or compilations of earlier works, oral tradition, mystic songs or are the result of empirical scientific studies in medicine, chemistry, astronomy etc. When a sacred text is called a Tantra, it takes on added significance because of the traditions of lineage, historicity and revelation. Spiritual sex, literal or allegorical, is a topic discussed in many Tantras.

Some Tantras were written on palm-leaves, flimsy folios of paper and never published. Many were lost over the passage of time. Others were "discovered" and entered the mainstream of spiritual literature. These texts were generally regarded as radical, heretical even, but nevertheless viewed as authoritative in the present decadent aeon, the Kali Yuga.

Following is a list of Buddhist and Hindu Tantras, of significance, together with likely dates of their compilation and details of their English translation, if available:

SOME BUDDHIST TANTRAS

Guhyasamaja Tantra, the Sanskrit text edited with commentaries by Benoytosh Bhattacharya, Gaekwad's Oriental Series, 1934. Dr. Alex Wayman translated selected verses into English, published as Yoga of the Guyasamaja, Motilal, Delhi, 1977. This important "Mother" Tantra was probably compiled in the 4th century C.E.;

Manjusri Mula Tantra, edited by T. Ganapati Shastri, Trivandrum Sanskrit Series, vols. 70, 76 and 84, 1920, 1922 and 1925;

Chandamaharosana Tantra, chapters I-VIII, translated by Dr. Christopher George, published by the American Oriental Society, New Haven, 1974. Possibly compiled in the 7th century C.E., the earliest manuscript is from around the year 1100;

Hevajra Tantra, selected verses translated with substantial commentaries by Dr. David Snellgrove, Oxford University Press, London, 1959. This important text was probably compiled between the 7th and 8th centuries C.E.;

Chakrasambhara Tantra, selected verses translated by Lama Kazi Dawa Samdup, Luzac, London, 1910;

Mahakala Tantra, translated by Dr. William Stablein. Ph.D. dissertation, Columbia University, 1976.

Abhidhanottara Tantra, partly translated by Dr. Martin Kalff;

Samvarodaya Tantra, selected chapters translated by Shinichi Tsuda, Hokuseido Press, Tokyo, 1974;

Kalachakra Tantra, a 10th century text, published in Tibetan facsimile and with commentary in English by Dr. Lokesh Chandra, New Delhi, 1966. Also selectively

translated by Jeffrey Hopkins and published as Kalachakra Tantra Rite of Initiation, 1985 and Wisdom, Boston, 1989, and extracted in various English formats, including Gelong Jhampa Kelsang's translation of Ngawang Dhargyey's Commentary on the Kalachakra Tantra, Dharamsala, 1985.

There are very many other important Buddhist Tantras, mostly only now available in the Tibetan language. Among them are: the Kurukulla Tantra; Mahavairochana Tantra; Vajrapatala Tantra; Vajrayogini Tantra, Yogini Tantra and others too numerous to detail. The official compilation of Tibetan sacred books, known as the Kanjur and Tenjur, contain 22 volumes of Tantras and 86 volumes of commentaries on them. The Nyingmapa "old" sect of Tibetan Buddhists know of "over a hundred thousand Tantras"!

SOME HINDU TANTRAS

Mahavidya Tantra, possibly dating from before the 4th century C.E.;

Lakshmi Tantra, translated by Sanjukta Gupta, E. J. Brill, Leiden, 1972, compiled sometime between the 9th and 10th centuries C.E.;

Kularnava Tantra, compiled around 1000 C.E. Available in English translation.

Kalivilasa Tantra, published by Arthur Avalon (Sir John Woodroffe) in English, 1916;

Kalikapurana (Tantra), chapters 54-69 translated by K. R. Van Kooij, E. J. Brill, Leiden, 1972, compiled around the fourteenth century C.E.;

Kamaratna Tantra, translated by Hemchandra Tattabhusan, Shillong, 1928;

Mahanirvana Tantra, better known as the Tantra of the Great Liberation, translated by Arthur Avalon (Sir John Woodroffe), Calcutta and London, 1913. A very late text, with radical reformist views.

Other important Hindu Tantras, mostly dating from between the 11th and 17th centuries are: Chinnamasta Tantra, Ganapati Tantra, Gandharva Tantra, Guptasadhana Tantra, Jnanarnava Tantra, the Kakachandishvarakalpa Tantra, translated by Jyotir Mitra, Varanasi, 1970, in manuscript; Kali Tantra, Kamakhya Tantra, Kaulavali Tantra, Kubjika Tantra, Kulachudamani Tantra, English translation available on the Internet at the Hindu Tantrik home page; Kularnava Tantra, compiled between the 11th and 15th centuries, translated by Rai, 1993 and selected parts by Goudriaan, 1992; Kundalini Tantra; Malinivijayottara Tantra, translated by V. D. Shastri, Punjab University, 1956; Matrikabhedha Tantra; Maya Tantra; Netra Tantra, translation available on the Internet; Nila Tantra; Niruttara Tantra; Nirvana Tantra; Saraswati Tantra; Svachchanda Tantra, an early Shaivite work, partly translated by Teun Goudriaan, SUNY, 1992; Tantraloka; Tantraraja Tantra; Tara Tantra; Todala Tantra, available on the Internet; Vinashikha Tantra, translated by Teun Goudriaan, Motilal, Delhi, 1985; Yogini Tantra and Yoni Tantra, available on the Internet at the Mike Magee "Hindu Tantrik" home page.

There are many other "Kashmiri" Tantras, "Bengali" Tantras (mostly from a relatively late period, into this century) and "South Indian Tantras", which are sometimes referred to as Kalpas.

A Tantra generally is a "no holds barred" guide to spiritual liberation, presumably put together by a liberated enlightened person. The very large number of both Buddhist and Hindu Tantras that have survived in some form or another, suggests that spiritual enlightenment was not as difficult to achieve as is generally supposed.

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Tantra Internet Links

Hindu Tantrik Home Page. The Hindu Tantrik home page: An excellent Tantra site, from Mike Magee and associates, with many good pages with masses of reliable information, including good graphics, translations of key texts, and lots of Tantra links.

International Journal of Tantric Studies, The International Journal of Tantric Studies home page: At Harvard University. An "intellectual" Tantric Journal with some informative articles.

"Concerning Tantra: the Magazine". A site dedicated to the popular magazine and to related topics.

Church of Tantra Home Page, The Church of Tantra home page: A large site with details on sacred sex and Tantric publications, products and workshops. as well as good links to other related web sites

The Developmental Techniques of Tantra/Sex Magic home page: A pagan Tantra guide from a workshop given by Fra. Geh. Mad at Lughnasad in 1995 and previously at a UC pagan studies group. Has some worthwhile information

The Amookos and the Natha Ganas home page: A fact sheet on Tantra, with information on how to connect with contemporary Tantra spiritual lineages.

The "catherine yronwode" home page: Spiritual sex subjects from a pioneer sacred sex Internet contributor.

Kundalini Research Center. Nicely constructed artistic site with information on Kundalini, Chakras, Tantra and other relevant data.

Kundalini Resource Center Home Page. Another Kundalini site, with some interesting data.

Kundalini Research Foundation, Ltd. More on Kundalini!

Guide to Tantric Sex, The Guide to Tantric Sex home page: Good information, from Una MacDonoghue, including an article "Guidelines for a Tantric Ritual.

The Tantra: Thoughts on Fantasy and its Relevance to Tantra home page: An informative article from Rose Dawn Scott, a pagan and Tantra savant.

The Tantra; The Path of Ecstasy home page: A site about "deeper states of love and ecstasy," from True. L. Fellows.

The Popular Tantra home page: On the Buddha 10 web site from Tyagi. Copies of various articles relating to modern Tantra, including Divine Sexuality by David Ramsdale, What is Tantra by Charles and Caroline Muir, and Why Tara by Robert Frey. Fundamental Principles of the Tantra Yoga Philosophy Much of the yoga-related material in this Web Site deals with "Iyengar Yoga".

German Tantra Magazine Home Page, based in Zurich, Switzerland.

World Art Erotica, with a Tantric theme, from Myles Kesten.

Sahaja Yoga Home Page. A site on the teachings of Nirmala Devi, Kundalini, Chakras etc.

The Tantra: The Art of Conscious Loving home page: From Charles and Caroline Muir, couples seminar leaders in Hawaii.

The Tantrism Overview home page: An article by Dinu Roman.

The Loving Center: Source for Information on Tantric Loving. A site promoting Tantra seminars.

Sex and Spirit. Conversation with Swami Nostradamus Virato on His Work in Tantra.

From the Consciousnet site, a transcription of an interview with Barbara Williams.

The Secrets of Sacred Sex. A commercial "publication" site.

JBL Sacred Sex. A commercial site, with information.

Beginners' Guide to Tantra. From the Fix Guide to Tantric Sex, by Una MacDonoghue.

Tantra - The Path of Ecstasy. A site from True. L. Fellows with data on Tantra workshops in Palo Alto.

TSM - Article 005 - Tantra - The Lost Art of Fulfilling Sexuality. An article by Dave Hutchinson.

Tantra: Thoughts on Fantasy and its Relevance to Tantra A good article on visualization from Rose Dawn Scott.

Tantra, karezza, and Sacred Sex on the Web. Lots of links on Tantra stuff, including religious groups, courses, workshops, things for sale and usenet groups.

Developmental Techniques for Tantra/Sex Magic by Fra. Geh Mad. A "pagan" Tantra guide, "from a workshop given by Fra. Geh Mad at Lughnasad 1995 and previously at a UC pagan studies group.

Mandala: Buddhist Tantric Diagrams. Details of Mandala construction at Nechung monastery in Tibet.

E-sensuals Sacred Sex Catalog. A commercial Tantra books and products site with articles, questions/answers and links.

Skydancing UK. A Tantra teaching group.

Maithuna Istituto di Tantra. An Italian Tantra site from Elmar Zadra and Michaela Gossnitzer.

Global Hindu Electronic Network: The Hindu Universe. A very well constructed Web site with masses of data on Hinduism, India and Asian spiritual traditions, with many good

links.

Buddhism on the Net. A list of Dharma-related sites, including links to most Tibetan Buddhist Centers representing all the major sects. A resource for those interested in Tibetan Tantra.

Foundation for the Preservation of the Mahayana Tradition (FPMT) Home Page. A site with interesting Buddhist information, some pertaining to the Tantric tradition.

Indology Home Page. Lots of valuable data, including research material and links.

Hinduism: overview of Hinduism. A very informative site with good links to translations of Upanishads, original Sanskrit texts, images of Hindu deities, organizations and other relevant data.

Armin Muller's Facets of Religion: Page of Hindu Dharma A site with good links to many relevant topics, including Vedic culture, Bhagavad Gita, Vaishnavism, Yoga, Bhakti Yoga etc.

Asian Art Resource, with some Tantric information, from Australia, National University (ANU).

Mage-guide: The Mage's Guide to the Internet from Tyagi Nagasiva. A very complete guide to spirituality sites, including Bulletin Board Systems (BBS's), Internet Relay Chat (IRC), Multi-user Dimensions (MU+'s), File Transfer Protocols etc.

Magical Things on the Net. A good list of links.

Robin's Links to the Mystical Internet. More links of relevance.

Shawn's Archive of Occult Sites. Many many links to relevant subjects, including Alchemy, Astrology, Buddhism, Christian, Egyptian, Pagan, Rosicrucian and Personal Home Pages, as well as to FTP sites, Newsgroups etc.

The SPIRIT Web Page. Extensive site which includes stuff on reincarnation, meditation, Yoga, Theosophy, Mysticism, plus Glossaries and a neat Spiritual Subjects Search Engine. Entry of "Tantra" into this Search Engine leads to other related pages, with topics such as Kundalini, Shaktipat, Kriyas and Siddha Yoga.

Spirituality Links. From Rene Mueller. A lot of links to spiritual movements, institutions, personal home pages, newsgroups, mailing lists etc. After checking all these links, you may not need to look any further!

Tibetan-style Tantra "Dzogchen" philosophy interpreted by Surya Das, a Westerner.

.New York Dharma Group. Home Page for Tibetan Buddhist stuff, including some good data on Buddhist Tantra.

Dakinis. A compilation of data on "female sky travelers".

Dakinis: Sky Dancing Angels. Information on Dakinis and Angels!

yogalink.htm. A partial list of Yoga-related resources on the Web including links to data on Yogananda.

The Integral Yoga of Sri Aurobindo and the Mother. A site dedicated to the Sri Aurobindo, the Mother, the Aurobindo Ashram, etc.

A multi-dimensional Neo-Tantric site. A "gateway to many levels". A fun Page with "initiatory" levels.

Mahesh, from World Peace Builders. The "Brahmananda Tantra" from "Mahesh".

Service of Mankind Church, site of the "Esseman Sanctuary of the Goddess" in San Francisco. Supposedly "based on Kashmir Shaivite Mysticism" and the concept that "there can be no greater Service of Mankind to Goddess than his obedient surrender at

Her feet", this page is more S & M/domination than mainstream "Tantric".Also at
"www.isca.uiowa.edu/~isms/sm.html"

Dark Side of the Web. Unusual links.

Tantra: a sex drug. A commercial "products" site.

Shiva Darshan. With download "Aum", Shiva movie etc.

The Kali Mandir, a loosely-knit group of individuals from various spiritual and ethnic backgrounds who love God in various forms, especially in the form of Kali. We love to worship Her, sing bhajans and spend time in the company of devotees." Has entry to a Kali shrine.

Sri Sarada Mandir: Kali/Shiva. Data on Ramakrishna with access to Ganesha, Sarada Devi, Vivekananda, Kali Ma and Shiva, plus Holymothers Cyber-Tantu.

Durga. A site with data on Durga and other Tantra Goddess forms.

Kali. A Page with some relevant information.

Lakshmi Divali. A Page with data on the Hindu Goddess of preservation and prosperity and information on the Divali festival.

Asian Arts. A well-designed site with exhibits, including Tantric subjects, Mandalas, Tantric Art, galleries and articles.

"Yoni: Gateway to the Feminine". A well designed and interesting "female spirituality site" in Australia, with very good links.

Wicca and Women's Spirituality. Information on Wicca and other Goddess-centered religions.

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About this capture

"The secret of the mind is Yamantaka and the Wrathful Ones"

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VAJRABHAIRAVA YAMANTAKA:

A TANTRIC INITIATORY VISION

"The secret of the body is Vairochana and the Dhyani Buddhas;

The secret of speech is Locana and the Buddha consorts;

The secret of the mind is Yamantaka and the Wrathful Ones."

(Ratnakarashanti)
THIS TANTRIC VISION
THE MYTHIC BACKGROUND
THE ICONOGRAPHY
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The form of Yamantaka represented here is known as Ekavira, the "Solitary Hero". The Sanskrit term Vajrabhairava means the "Adamantine Terrifier" and Yamantaka means "Remover of the Obstacle Yama (the Judge of the Dead)."

This impressive sculpture, done in wood and finished with multi-colored lacquer, has a height of 52.25 inches (132 cms). Collected by the American artist George Grey Barnard, in Tibet, before World War II, for many years it was on loan to the Museum of Natural History in New York and is now in the permanent collection of the Virginia Museum, Richmond. It has been radiocarbon dated at between 1150 to 1290 C.E., which is the early Yuan period, falling comfortably within the reign-period of Kublai becoming Supreme Khan and Emperor of Mongolia and China (in 1260 C.E.).

Immediately following Kublai Khan's becoming Supreme Emperor, Karma Pakshi (1204-1283) the second Karmapa hierarch traveled to China, spending six years there and became the Supreme Teacher of this Emperor. It is known that Kublai was initiated into the mysteries of Yamantaka. The date-range of this magnificent Tantric sculpture also falls comfortably in the period of the Nepalese Master sculptor/artist Aniko's long stay in China at the request of Kublai. The unusual iconography, style, choice of materials and overall effect of this impressive image suggests that it is indeed a masterwork done by Aniko or his immediate entourage.

THIS TANTRIC VISION

This 34-armed, 16-legged awesome form of Ekavira Vajrabhairava Yamantaka has a central bulls head with long black horns and the body colored deep dark blue-black. The main and largest head wears a tiara of human skulls surmounted by an elaborate five-fold gilded crown embellished with the Buddhist "Wheel of Law" motif. Above, the hair stands on end and is treated much like the style seen in Mahakala images - "with scorpion-sting shaped tips." The mouth is open wide to reveal teeth, a lolling tongue and large red lips. The eyes are large, protruding and blood-shot, a "third eye" located at the center of the forehead. The eyebrows are angrily knitted and elaborately raised and gilded. In total there are eight main heads - a yellow one to the proper right, a red one to the left, followed by others of pink, white/grey and blue - plus a ninth small crowned red head of the Bodhisattva Manjusri at the apex. These nine heads are in Tantric texts, linked to the nine classic "sentiments."

The central main hands of the deity hold a chopping-knife (karttrka) and human skull-bowl (kapala), colored gold and ornamented by pearl chains, flammiforms and scepters (vajra). The lower main hands hold a magical knife (purba) and the severed multi-faced

head of Brahma the Creator. The upper main hands hold a red right hand holding an arrow and an elaborately decorated golden shield with a Chinese-style makara or dragon face at the center. The other hands hold a ritual scepter (vajra), lance, axe, double-drum (damaru), Wheel of Law (dharmachakra), dagger, swirling flames, ritual bell (ghanta), skeleton-staff (khatvanga), banner, a red human right foot, a transfixed corpse, various magical knives and stakes, a noose, a skin, and other Tantric weapons.

The deity wears snake-bracelets, an elaborate chain and pearl motif looped necklace, armbands, an intricate draped girdle, anklets and other Dharmapala ornaments done in a style normally seen in the Yongle-period bronzes of Yamantaka and Mahakala. Everywhere the decoration, done in raised gilded lacquer and/or wood, is lavishly finished. A garland of human heads of different types and colors is threaded on an iron band draped around the neck of the deity and descending almost to the ankles. Seen from the back and sides, the massivity of this subject is all the more apparent. The layers of legs and arms convey a feeling of hallucinatory exuberance; the pair of legs at the extreme back are off the podium, as if in dance. The main legs are in the alidhasana posture, the row of right legs bent at the knee and the left legs straight. This pose, taken from classical Indian dance, is common in sculpture and dance from Eastern India, especially Orissa.

The deity stands on the back of a row of birds (under the proper left foot), animals (a horse, a bull) and a man (under the right foot), and four small figures plus a large bird in obeisance can be seen on the podium. Together, they all represent the "four ancient classes of beings" (birds, animals, humans and gods). The three seated figures are the Hindu "trinity" of gods - a multi-headed Brahma holding an elixir-vase, a single-headed Vishnu and a multi-headed Shiva. The large bird is the Garuda, spiritual vehicle of Vishnu. The human figure on one knee in front of the left foot of the deity almost certainly is the donor king or prince who originally commissioned the icon. He wears a crown and the armor of a Mongol warrior and may be a portrait of Kublai himself.

The lotus podium is of a most unusual type. Generally one sees double lotus podiums, one above the other, and if single, the lotus petals point downwards. The row of single upward-turned lotus petals on the base of this icon go all around. The petals are modeled in the typical early Yuan fashion, with elaborate swirling formalized patterns repeated and the tips of the petals protruding outwards. Each petal has its design raised, embellished and colored. A row of "pearls" of even size encircles the upper part of the podium. The podium top is lacquered Imperial red.

The hands and feet have protruding nails or claws, and an elaborately draped scarf, done in red on the inside and decorated with Imperial gold flowers and foliate motifs, and of dark blue and gold on the outside reaches from behind the head of the deity to just above the feet.

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THE MYTHIC BACKGROUND

In ancient Iranian mythology Yima, the first man, is cast out of Paradise, perhaps because of an incestuous liaison with his sister, Yimak. In the Vedas of India there are suggestions that Yama and Yami were once an Original Being, a primordial hermaphrodite couple. The Rig Veda tells how Yama's twin sister Yami attempts to seduce him but is rejected.

In the Upanishads Yama is presented as the "Virile Lord", a little wild perhaps, a "husband of women and lover of maidens", while also serving as "Judge of the Dead". King Yam or "Yam Raj", the "God of Death" of popular Hinduism, is also the Great Instructor into the mysteries of life and the hereafter. Yama is described as being like a dark male buffalo, or in human shape as a dark man riding a male buffalo and holding a club or staff. His domain was supposed to be "in the South". Interestingly, the aboriginal Bhil tribal peoples of India, who are dark complexioned, treat Yam Raj as a great god and call him by the name "Zom" in their language. They say that Zom and his sister exchange special presents on particular days and believe that at death the soul follows Zom's orders.

Yama becomes connected to the Bhairava or wrathful form of Shiva in the Hindu Tantric tradition. This form of dread and terror was assumed after Shiva decapitated Brahma the Creator. Brahma's head became Shiva's begging bowl, which finally fell from his hand at Varanasi, where he overcomes Time (kala) to become Mahakala, the Great Black One, popularly known to Tantric Yogis as "Kal Bhairav".

Yama's sister Yami is associated with the sacred river Yamuna, connected to the main Subtle Channel (nadi) on the left, the "Path of Death". She is further associated with Chamunda (the emaciated yogini and Mother Goddess of the cremation-ground) and Durga (the mystic form of Shiva's consort Uma/Parvati/Kali). The eight Bhairava-forms of Shiva (named Krodha, Kapali, Canda, Ruru, Samhari, Asitanga, Bhisana and Unmatta in one tradition) have the eight Mother Goddesses (matrikas) as magical consorts or "sisters", and are further connected to eight Great Cremation-grounds which become the main places for Tantric initiation and are usually depicted around the outer edge of Tantric mandala paintings from Nepal and Tibet, whenever a wrathful form is at the center.

The Hindu rites of Yama are generally supposed to be necromantic and take place at midnight during the dark of the month, in the cremation-grounds. The dark wrathful Yogi of Shaivite style - with hair wild and matted, eyes red and bulging from intoxicants, body covered with funeral ashes, draped in animal skins and snakes, holding a trident and eating from a human skull-bowl - become an icon of initiation, a Mahakala or Bhairava, who can take the seeker through the dark mysteries of death and into the clear light of Self-realization.

The confrontational and spontaneous initiatory approach of the Indian Siddha Yogis has been well documented in history and at the present time. Some Tibetans who had the

fortitude and courage to reach India and seek out Tantric Masters in the sacred cremation-grounds must have experienced Yama as an awesome initiatory vision which remained with them for always. Knowledge of the mysteries of death are the goal of all higher mystic practices. Those of Buddhist inclination saw Yama as Yamantaka, "Remover of the Obstacle of Death", as a "Protector of the Buddhist Dharma" and the "Ultimate Judge of all Karmic acts".

Madanjeet Singh, author of a fine book on Himalayan Art and culture, retells the popular Tibetan story as to how Yamantaka got his bull's head:

"The origin of the bull-head is ascribed to the tradition which speaks of a holy man who lived in a cave, practicing meditation. As he was about to achieve his objective and enter nirvana, two thieves with a stolen bull entered the cave and slaughtered it. When they saw the ascetic, a witness to their crime, they beheaded him too. But to their astonishment, the victim lifted the head of the bull and replacing his own severed head with it, became the ferocious form of Yama. He then not only devoured the two thieves, but his insatiable thirst for human blood threatened the whole population. The followers of the Vajrayana, therefore, appealed to Manjusri who, then assuming the fierce bull-headed form of Yamantaka, defeated Yama in a fearful struggle."

Top

THE ICONOGRAPHY

"Yamantaka is an important deity in both the 'old' and 'new' Tantra traditions. The clear and penetrating wisdom of Yamantaka is the slayer of death."

(Karma Thinley Rinpoche)

According to R. P. Anuruddha:

"During the late Gandhara period (circa 6th century C.E), which we may regard as the time in which the first attempts were made to elaborate a rich figurative mythology of Mahayana Buddhism, occurred a tendency to divide the Tutelary Deities (istadevatas or yidams) into angry and mild forms."

He continues:

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(Ratnakarashanti)

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The form of Yamantaka represented here is known as Ekavira, the "Solitary Hero". The Sanskrit term Vajrabhairava means the "Adamantine Terrifier" and Yamantaka means "Remover of the Obstacle Yama (the Judge of the Dead)."

This impressive sculpture, done in wood and finished with multi-colored lacquer, has a height of 52.25 inches (132 cms). Collected by the American artist George Grey Barnard, in Tibet, before World War II, for many years it was on loan to the Museum of Natural History in New York and is now in the permanent collection of the Virginia Museum, Richmond. It has been radiocarbon dated at between 1150 to 1290 C.E., which is the early Yuan period, falling comfortably within the reign-period of Kublai becoming Supreme Khan and Emperor of Mongolia and China (in 1260 C.E.).

Immediately following Kublai Khan's becoming Supreme Emperor, Karma Pakshi (1204-1283) the second Karmapa hierarch traveled to China, spending six years there and became the Supreme Teacher of this Emperor. It is known that Kublai was initiated into the mysteries of Yamantaka. The date-range of this magnificent Tantric sculpture also falls comfortably in the period of the Nepalese Master sculptor/artist Aniko's long stay in China at the request of Kublai. The unusual iconography, style, choice of materials and overall effect of this impressive image suggests that it is indeed a masterwork done by Aniko or his immediate entourage.

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This 34-armed, 16-legged awesome form of Ekavira Vajrabhairava Yamantaka has a central bulls head with long black horns and the body colored deep dark blue-black. The main and largest head wears a tiara of human skulls surmounted by an elaborate five-fold gilded crown embellished with the Buddhist "Wheel of Law" motif. Above, the hair stands on end and is treated much like the style seen in Mahakala images - "with scorpion-sting shaped tips." The mouth is open wide to reveal teeth, a lolling tongue and large red lips. The eyes are large, protruding and blood-shot, a "third eye" located at the center of the forehead. The eyebrows are angrily knitted and elaborately raised and gilded. In total there are eight main heads - a yellow one to the proper right, a red one to the left, followed by others of pink, white/grey and blue - plus a ninth small crowned red head of the Bodhisattva Manjusri at the apex. These nine heads are in Tantric texts, linked to the nine classic "sentiments."

The central main hands of the deity hold a chopping-knife (karttrka) and human skull-bowl (kapala), colored gold and ornamented by pearl chains, flammiforms and scepters (vajra). The lower main hands hold a magical knife (purba) and the severed multi-faced head of Brahma the Creator. The upper main hands hold a red right hand holding an arrow and an elaborately decorated golden shield with a Chinese-style makara or dragon face at the center. The other hands hold a ritual scepter (vajra), lance, axe, double-drum (damaru), Wheel of Law (dharmachakra), dagger, swirling flames, ritual bell (ghanta), skeleton-staff (khatvanga), banner, a red human right foot, a transfixed corpse, various magical knives and stakes, a noose, a skin, and other Tantric weapons.

The deity wears snake-bracelets, an elaborate chain and pearl motif looped necklace, armbands, an intricate draped girdle, anklets and other Dharmapala ornaments done in a style normally seen in the Yongle-period bronzes of Yamantaka and Mahakala. Everywhere the decoration, done in raised gilded lacquer and/or wood, is lavishly finished. A garland of human heads of different types and colors is threaded on an iron band draped around the neck of the deity and descending almost to the ankles. Seen from the back and sides, the massivity of this subject is all the more apparent. The layers of legs and arms convey a feeling of hallucinatory exuberance; the pair of legs at the extreme back are off the podium, as if in dance. The main legs are in the alidhasana posture, the row of right legs bent at the knee and the left legs straight. This pose, taken from classical Indian dance, is common in sculpture and dance from Eastern India, especially Orissa.

The deity stands on the back of a row of birds (under the proper left foot), animals (a horse, a bull) and a man (under the right foot), and four small figures plus a large bird in obeisance can be seen on the podium. Together, they all represent the "four ancient classes of beings" (birds, animals, humans and gods). The three seated figures are the Hindu "trinity" of gods - a multi-headed Brahma holding an elixir-vase, a single-headed Vishnu and a multi-headed Shiva. The large bird is the Garuda, spiritual vehicle of Vishnu. The human figure on one knee in front of the left foot of the deity almost certainly is the donor king or prince who originally commissioned the icon. He wears a crown and the armor of a Mongol warrior and may be a portrait of Kublai himself.

The lotus podium is of a most unusual type. Generally one sees double lotus podiums, one above the other, and if single, the lotus petals point downwards. The row of single upward-turned lotus petals on the base of this icon go all around. The petals are modeled in the typical early Yuan fashion, with elaborate swirling formalized patterns repeated and the tips of the petals protruding outwards. Each petal has its design raised, embellished and colored. A row of "pearls" of even size encircles the upper part of the podium. The podium top is lacquered Imperial red.

The hands and feet have protruding nails or claws, and an elaborately draped scarf, done in red on the inside and decorated with Imperial gold flowers and foliate motifs, and of dark blue and gold on the outside reaches from behind the head of the deity to just above the feet.

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THE MYTHIC BACKGROUND

In ancient Iranian mythology Yima, the first man, is cast out of Paradise, perhaps because of an incestuous liaison with his sister, Yimak. In the Vedas of India there are suggestions that Yama and Yami were once an Original Being, a primordial hermaphrodite couple. The Rig Veda tells how Yama's twin sister Yami attempts to seduce him but is rejected.

In the Upanishads Yama is presented as the "Virile Lord", a little wild perhaps, a "husband of women and lover of maidens", while also serving as "Judge of the Dead". King Yam or "Yam Raj", the "God of Death" of popular Hinduism, is also the Great Instructor into the mysteries of life and the hereafter. Yama is described as being like a dark male buffalo, or in human shape as a dark man riding a male buffalo and holding a club or staff. His domain was supposed to be "in the South". Interestingly, the aboriginal Bhil tribal peoples of India, who are dark complexioned, treat Yam Raj as a great god and call him by the name "Zom" in their language. They say that Zom and his sister exchange special presents on particular days and believe that at death the soul follows Zom's orders.

Yama becomes connected to the Bhairava or wrathful form of Shiva in the Hindu Tantric

tradition. This form of dread and terror was assumed after Shiva decapitated Brahma the Creator. Brahma's head became Shiva's begging bowl, which finally fell from his hand at Varanasi, where he overcomes Time (kala) to become Mahakala, the Great Black One, popularly known to Tantric Yogis as "Kal Bhairav".

Yama's sister Yami is associated with the sacred river Yamuna, connected to the main Subtle Channel (nadi) on the left, the "Path of Death". She is further associated with Chamunda (the emaciated yogini and Mother Goddess of the cremation-ground) and Durga (the mystic form of Shiva's consort Uma/Parvati/Kali). The eight Bhairava-forms of Shiva (named Krodha, Kapali, Canda, Ruru, Samhari, Asitanga, Bhisana and Unmatta in one tradition) have the eight Mother Goddesses (matrikas) as magical consorts or "sisters", and are further connected to eight Great Cremation-grounds which become the main places for Tantric initiation and are usually depicted around the outer edge of Tantric mandala paintings from Nepal and Tibet, whenever a wrathful form is at the center.

The Hindu rites of Yama are generally supposed to be necromantic and take place at midnight during the dark of the month, in the cremation-grounds. The dark wrathful Yogi of Shaivite style - with hair wild and matted, eyes red and bulging from intoxicants, body covered with funeral ashes, draped in animal skins and snakes, holding a trident and eating from a human skull-bowl - become an icon of initiation, a Mahakala or Bhairava, who can take the seeker through the dark mysteries of death and into the clear light of Self-realization.

The confrontational and spontaneous initiatory approach of the Indian Siddha Yogis has been well documented in history and at the present time. Some Tibetans who had the fortitude and courage to reach India and seek out Tantric Masters in the sacred cremation-grounds must have experienced Yama as an awesome initiatory vision which remained with them for always. Knowledge of the mysteries of death are the goal of all higher mystic practices. Those of Buddhist inclination saw Yama as Yamantaka, "Remover of the Obstacle of Death", as a "Protector of the Buddhist Dharma" and the "Ultimate Judge of all Karmic acts".

Madanjeet Singh, author of a fine book on Himalayan Art and culture, retells the popular Tibetan story as to how Yamantaka got his bull's head:

"The origin of the bull-head is ascribed to the tradition which speaks of a holy man who lived in a cave, practicing meditation. As he was about to achieve his objective and enter nirvana, two thieves with a stolen bull entered the cave and slaughtered it. When they saw the ascetic, a witness to their crime, they beheaded him too. But to their astonishment, the victim lifted the head of the bull and replacing his own severed head with it, became the ferocious form of Yama. He then not only devoured the two thieves, but his insatiable thirst for human blood threatened the whole population. The followers of the Vajrayana, therefore, appealed to Manjusri who, then assuming the fierce bull-headed form of Yamantaka, defeated Yama in a fearful struggle."

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"Yamantaka is an important deity in both the 'old' and 'new' Tantra traditions. The clear and penetrating wisdom of Yamantaka is the slayer of death."

(Karma Thinley Rinpoche)

According to R. P. Anuruddha:

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In ancient Iranian mythology Yima, the first man, is cast out of Paradise, perhaps because of an incestuous liaison with his sister, Yimak. In the Vedas of India there are suggestions that Yama and Yami were once an Original Being, a primordial hermaphrodite couple. The Rig Veda tells how Yama's twin sister Yami attempts to seduce him but is rejected.

In the Upanishads Yama is presented as the "Virile Lord", a little wild perhaps, a "husband of women and lover of maidens", while also serving as "Judge of the Dead". King Yam or "Yam Raj", the "God of Death" of popular Hinduism, is also the Great Instructor into the mysteries of life and the hereafter. Yama is described as being like a dark male buffalo, or in human shape as a dark man riding a male buffalo and holding a club or staff. His domain was supposed to be "in the South". Interestingly, the aboriginal Bhil tribal peoples of India, who are dark complexioned, treat Yam Raj as a great god and call him by the name "Zom" in their language. They say that Zom and his sister exchange special presents on particular days and believe that at death the soul follows Zom's orders.

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VAJRABHAIRAVA YAMANTAKA:

A TANTRIC INITIATORY VISION

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(Ratnakarashanti)

THIS TANTRIC VISION

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The form of Yamantaka represented here is known as Ekavira, the "Solitary Hero". The Sanskrit term Vajrabhairava means the "Adamantine Terrifier" and Yamantaka means "Remover of the Obstacle Yama (the Judge of the Dead)."

This impressive sculpture, done in wood and finished with multi-colored lacquer, has a

height of 52.25 inches (132 cms). Collected by the American artist George Grey Barnard, in Tibet, before World War II, for many years it was on loan to the Museum of Natural History in New York and is now in the permanent collection of the Virginia Museum, Richmond. It has been radiocarbon dated at between 1150 to 1290 C.E., which is the early Yuan period, falling comfortably within the reign-period of Kublai becoming Supreme Khan and Emperor of Mongolia and China (in 1260 C.E.).

Immediately following Kublai Khan's becoming Supreme Emperor, Karma Pakshi (1204-1283) the second Karmapa hierarch traveled to China, spending six years there and became the Supreme Teacher of this Emperor. It is known that Kublai was initiated into the mysteries of Yamantaka. The date-range of this magnificent Tantric sculpture also falls comfortably in the period of the Nepalese Master sculptor/artist Aniko's long stay in China at the request of Kublai. The unusual iconography, style, choice of materials and overall effect of this impressive image suggests that it is indeed a masterwork done by Aniko or his immediate entourage.

THIS TANTRIC VISION

This 34-armed, 16-legged awesome form of Ekavira Vajrabhairava Yamantaka has a central bulls head with long black horns and the body colored deep dark blue-black. The main and largest head wears a tiara of human skulls surmounted by an elaborate five-fold gilded crown embellished with the Buddhist "Wheel of Law" motif. Above, the hair stands on end and is treated much like the style seen in Mahakala images - "with scorpion-sting shaped tips." The mouth is open wide to reveal teeth, a lolling tongue and large red lips. The eyes are large, protruding and blood-shot, a "third eye" located at the center of the forehead. The eyebrows are angrily knitted and elaborately raised and gilded. In total there are eight main heads - a yellow one to the proper right, a red one to the left, followed by others of pink, white/grey and blue - plus a ninth small crowned red head of the Bodhisattva Manjusri at the apex. These nine heads are in Tantric texts, linked to the nine classic "sentiments."

The central main hands of the deity hold a chopping-knife (karttrka) and human skull-bowl (kapala), colored gold and ornamented by pearl chains, flammiforms and scepters (vajra). The lower main hands hold a magical knife (purba) and the severed multi-faced head of Brahma the Creator. The upper main hands hold a red right hand holding an arrow and an elaborately decorated golden shield with a Chinese-style makara or dragon face at the center. The other hands hold a ritual scepter (vajra), lance, axe, double-drum (damaru), Wheel of Law (dharmachakra), dagger, swirling flames, ritual bell (ghanta), skeleton-staff (khatvanga), banner, a red human right foot, a transfigured corpse, various magical knives and stakes, a noose, a skin, and other Tantric weapons.

The deity wears snake-bracelets, an elaborate chain and pearl motif looped necklace, armbands, an intricate draped girdle, anklets and other Dharmapala ornaments done in a style normally seen in the Yongle-period bronzes of Yamantaka and Mahakala. Everywhere the decoration, done in raised gilded lacquer and/or wood, is lavishly finished. A garland of human heads of different types and colors is threaded on an iron

band draped around the neck of the deity and descending almost to the ankles. Seen from the back and sides, the massivity of this subject is all the more apparent. The layers of legs and arms convey a feeling of hallucinatory exuberance; the pair of legs at the extreme back are off the podium, as if in dance. The main legs are in the alidhasana posture, the row of right legs bent at the knee and the left legs straight. This pose, taken from classical Indian dance, is common in sculpture and dance from Eastern India, especially Orissa.

The deity stands on the back of a row of birds (under the proper left foot), animals (a horse, a bull) and a man (under the right foot), and four small figures plus a large bird in obeisance can be seen on the podium. Together, they all represent the "four ancient classes of beings" (birds, animals, humans and gods). The three seated figures are the Hindu "trinity" of gods - a multi-headed Brahma holding an elixir-vase, a single-headed Vishnu and a multi-headed Shiva. The large bird is the Garuda, spiritual vehicle of Vishnu. The human figure on one knee in front of the left foot of the deity almost certainly is the donor king or prince who originally commissioned the icon. He wears a crown and the armor of a Mongol warrior and may be a portrait of Kublai himself.

The lotus podium is of a most unusual type. Generally one sees double lotus podiums, one above the other, and if single, the lotus petals point downwards. The row of single upward-turned lotus petals on the base of this icon go all around. The petals are modeled in the typical early Yuan fashion, with elaborate swirling formalized patterns repeated and the tips of the petals protruding outwards. Each petal has its design raised, embellished and colored. A row of "pearls" of even size encircles the upper part of the podium. The podium top is lacquered Imperial red.

The hands and feet have protruding nails or claws, and an elaborately draped scarf, done in red on the inside and decorated with Imperial gold flowers and foliate motifs, and of dark blue and gold on the outside reaches from behind the head of the deity to just above the feet.

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main and largest head wears a tiara of human skulls surmounted by an elaborate five-fold gilded crown embellished with the Buddhist "Wheel of Law" motif. Above, the hair stands on end and is treated much like the style seen in Mahakala images - "with scorpion-sting shaped tips." The mouth is open wide to reveal teeth, a lolling tongue and large red lips. The eyes are large, protruding and blood-shot, a "third eye" located at the center of the forehead. The eyebrows are angrily knitted and elaborately raised and gilded. In total there are eight main heads - a yellow one to the proper right, a red one to the left, followed by others of pink, white/grey and blue - plus a ninth small crowned red head of the Bodhisattva Manjusri at the apex. These nine heads are in Tantric texts, linked to the nine classic "sentiments."

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The Sadhanamala, an important compilation of Indian Vajrayana sadhanas contemporary with several Siddhas succinctly states:

"Lord Yamari (Yamantaka) is of dignified appearance, internally compassionate but externally terrific for the good of all beings."

Professor Fokke Sierksma, author of a fascinating if controversial book on Tibet's angry deities mentions the position of the original Nyingmapa sect as regards Yamantaka:

"The biography of Padmasambhava even speaks of a Yama Tantra, while Yamantaka's near-absence is quite noticeable. It is even related that in the oldest monastery, Sam-ye, the '300 reflections on Yamantaka' with other Tantras, were not translated, but laid aside."

It is however a fact that Yamantaka was known to Nyingmapa lamas and protective spells, amulets and charms of this sect frequently include mantras to propitiate this wrathful deity. The "Great Empowerment Wheel of the Lord of Death", the "Scorpion Empowerment Protection Wheel", the "Great Voidness Expelling and Empowerment Treasury Wheel" as well as several versions of the "Lamas Heart Wheel" (Nying Thig) are examples of Nyingmapa-originated printed charms which carry extensive Yamantaka liturgies.

According to the Tangjur, a huge collection of Vajrayana writings translated from Sanskrit into Tibetan, one of the main Indian gurus of the Yamantaka teachings was Vairochana Rakshita (circa 728-764 C.E), a disciple of Padmasambhava and author of the Vajrabhairava Mandalavidhi Prakasa. Other important Vajrabhairava transmissions came from Ratnakara Shanti (circa 978-1030 C.E) author of the Vajrabhairava Ganachakra and the Krishnayamari Sadhana, Abhayakaragupta (circa 1084-1130 C.E), Sridhara, Sri Krishnaraja (author of the Krsnayamari Tantra) and Krishnapada.

Krishnacaryya, another Tantric Master and contemporary to Siddhas Jalandhari and Gopichandra (who probably flourished in the early 8th century), "introduced the Tantras in which the male and female divinities sit clasping each other" (ref. Pag Som Jon Zan of Taranatha). Jnanamitra, though not generally categorized as a Siddha, taught the Yamantaka Tantra (a "Father" Tantra, which emphasizes Method through understanding and experiencing the Illusory Body) and also visited the Jagannatha Hindu temple in Orissa. Other Yamantaka lineage holders include Siddha Saraha, Siddha Lawapa, Siddha Virupa and Siddha Kukuri (aka Kukuripa). The Siddha Lalitavajra is said to have "taken the form of Yamantaka and cleft a mountain with a sword, so as to make a passage through." A "Yamantakaraja" personage is credited with initiating him into the important Guhyasamaja Tantra.

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THE SCULPTOR

In 1260 C.E., a very versatile and talented young Nepalese artist named Aniko headed a group of Nepali artists and craftsmen invited to the Mongol court on the recommendation of Lama Phags-pa. Aniko met and impressed Kublai Khan and was commissioned to undertake a number of projects including the design and creation of a gigantic stupa, large images and many paintings.

Aniko's influence on Chinese Lamaist art was tremendous. He spent many years in China, trained a talented Chinese artist named Liu Yuan, and also worked on projects in collaboration with his own son, Acengge. In 1299 the Emperor commissioned Aniko to undertake 191 images and 64 paintings. And in 1304 a further 181 images were renewed and restored by him. Though little that survives can definitely be credited to Aniko's hand, this important artist and sculptor was surely responsible for introducing specific techniques, conventions and materials from Nepal.

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VAJRABHAIRAVA YAMANTAKA:

A TANTRIC INITIATORY VISION

"The secret of the body is Vairochana and the Dhyani Buddhas;

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(Ratnakarashanti)

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The form of Yamantaka represented here is known as Ekavira, the "Solitary Hero". The Sanskrit term Vajrabhairava means the "Adamantine Terrifier" and Yamantaka means "Remover of the Obstacle Yama (the Judge of the Dead)."

This impressive sculpture, done in wood and finished with multi-colored lacquer, has a height of 52.25 inches (132 cms). Collected by the American artist George Grey Barnard, in Tibet, before World War II, for many years it was on loan to the Museum of Natural History in New York and is now in the permanent collection of the Virginia Museum, Richmond. It has been radiocarbon dated at between 1150 to 1290 C.E., which is the early Yuan period, falling comfortably within the reign-period of Kublai becoming Supreme Khan and Emperor of Mongolia and China (in 1260 C.E.).

Immediately following Kublai Khan's becoming Supreme Emperor, Karma Pakshi (1204-1283) the second Karmapa hierarch traveled to China, spending six years there and became the Supreme Teacher of this Emperor. It is known that Kublai was initiated into the mysteries of Yamantaka. The date-range of this magnificent Tantric sculpture also falls comfortably in the period of the Nepalese Master sculptor/artist Aniko's long stay in

China at the request of Kublai. The unusual iconography, style, choice of materials and overall effect of this impressive image suggests that it is indeed a masterwork done by Aniko or his immediate entourage.

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This 34-armed, 16-legged awesome form of Ekavira Vajrabhairava Yamantaka has a central bulls head with long black horns and the body colored deep dark blue-black. The main and largest head wears a tiara of human skulls surmounted by an elaborate five-fold gilded crown embellished with the Buddhist "Wheel of Law" motif. Above, the hair stands on end and is treated much like the style seen in Mahakala images - "with scorpion-sting shaped tips." The mouth is open wide to reveal teeth, a lolling tongue and large red lips. The eyes are large, protruding and blood-shot, a "third eye" located at the center of the forehead. The eyebrows are angrily knitted and elaborately raised and gilded. In total there are eight main heads - a yellow one to the proper right, a red one to the left, followed by others of pink, white/grey and blue - plus a ninth small crowned red head of the Bodhisattva Manjusri at the apex. These nine heads are in Tantric texts, linked to the nine classic "sentiments."

The central main hands of the deity hold a chopping-knife (karttika) and human skull-bowl (kapala), colored gold and ornamented by pearl chains, flammiforms and scepters (vajra). The lower main hands hold a magical knife (purba) and the severed multi-faced head of Brahma the Creator. The upper main hands hold a red right hand holding an arrow and an elaborately decorated golden shield with a Chinese-style makara or dragon face at the center. The other hands hold a ritual scepter (vajra), lance, axe, double-drum (damaru), Wheel of Law (dharmachakra), dagger, swirling flames, ritual bell (ghanta), skeleton-staff (khatvanga), banner, a red human right foot, a transfixed corpse, various magical knives and stakes, a noose, a skin, and other Tantric weapons.

The deity wears snake-bracelets, an elaborate chain and pearl motif looped necklace, armbands, an intricate draped girdle, anklets and other Dharmapala ornaments done in a style normally seen in the Yongle-period bronzes of Yamantaka and Mahakala. Everywhere the decoration, done in raised gilded lacquer and/or wood, is lavishly finished. A garland of human heads of different types and colors is threaded on an iron band draped around the neck of the deity and descending almost to the ankles. Seen from the back and sides, the massivity of this subject is all the more apparent. The layers of legs and arms convey a feeling of hallucinatory exuberance; the pair of legs at the extreme back are off the podium, as if in dance. The main legs are in the alidhasana posture, the row of right legs bent at the knee and the left legs straight. This pose, taken from classical Indian dance, is common in sculpture and dance from Eastern India, especially Orissa.

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Hindu "trinity" of gods - a multi-headed Brahma holding an elixir-vase, a single-headed Vishnu and a multi-headed Shiva. The large bird is the Garuda, spiritual vehicle of Vishnu. The human figure on one knee in front of the left foot of the deity almost certainly is the donor king or prince who originally commissioned the icon. He wears a crown and the armor of a Mongol warrior and may be a portrait of Kublai himself.

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The hands and feet have protruding nails or claws, and an elaborately draped scarf, done in red on the inside and decorated with Imperial gold flowers and foliate motifs, and of dark blue and gold on the outside reaches from behind the head of the deity to just above the feet.

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In the Upanishads Yama is presented as the "Virile Lord", a little wild perhaps, a "husband of women and lover of maidens", while also serving as "Judge of the Dead". King Yam or "Yam Raj", the "God of Death" of popular Hinduism, is also the Great Instructor into the mysteries of life and the hereafter. Yama is described as being like a dark male buffalo, or in human shape as a dark man riding a male buffalo and holding a club or staff. His domain was supposed to be "in the South". Interestingly, the aboriginal Bhil tribal peoples of India, who are dark complexioned, treat Yam Raj as a great god and call him by the name "Zom" in their language. They say that Zom and his sister exchange special presents on particular days and believe that at death the soul follows Zom's orders.

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Yama's sister Yami is associated with the sacred river Yamuna, connected to the main Subtle Channel (nadi) on the left, the "Path of Death". She is further associated with Chamunda (the emaciated yogini and Mother Goddess of the cremation-ground) and Durga (the mystic form of Shiva's consort Uma/Parvati/Kali). The eight Bhairava-forms of Shiva (named Krodha, Kapali, Canda, Ruru, Samhari, Asitanga, Bhisana and Unmatta in one tradition) have the eight Mother Goddesses (matrikas) as magical consorts or "sisters", and are further connected to eight Great Cremation-grounds which become the main places for Tantric initiation and are usually depicted around the outer edge of Tantric mandala paintings from Nepal and Tibet, whenever a wrathful form is at the center.

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Madanjeet Singh, author of a fine book on Himalayan Art and culture, retells the popular Tibetan story as to how Yamantaka got his bull's head:

"The origin of the bull-head is ascribed to the tradition which speaks of a holy man who lived in a cave, practicing meditation. As he was about to achieve his objective and enter nirvana, two thieves with a stolen bull entered the cave and slaughtered it. When they saw the ascetic, a witness to their crime, they beheaded him too. But to their astonishment, the victim lifted the head of the bull and replacing his own severed head with it, became the ferocious form of Yama. He then not only devoured the two thieves, but his insatiable thirst for human blood threatened the whole population. The followers of the Vajrayana, therefore, appealed to Manjusri who, then assuming the fierce bull-headed form of Yamantaka, defeated Yama in a fearful struggle."

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"Yamantaka is an important deity in both the 'old' and 'new' Tantra traditions. The clear and penetrating wisdom of Yamantaka is the slayer of death."

(Karma Thinley Rinpoche)

According to R. P. Anuruddha:

"During the late Gandhara period (circa 6th century C.E), which we may regard as the time in which the first attempts were made to elaborate a rich figurative mythology of Mahayana Buddhism, occurred a tendency to divide the Tutelary Deities (istadevatas or yidams) into angry and mild forms."

He continues:

"The Yidams are represented in their fierce forms with hair standing on end, with wild-looking, outstanding eyes (and the 'third eye', the Eye of Wisdom in the middle of the forehead, between the two eye-brows), the hanging-out tongue, terrible teeth, and a short body, thick members and long nails on hands and feet."

The Guhyasamaja Tantra describes a scenario in which the (Tantric) Buddha emanates an initiatory mandala, placing four forms of Yamantaka in the four "gates".

The form of Yamantaka, placed in the all-important East, from which direction the sun rises, is associated with the right arm of the practitioner (sadhaka) in the system of the Guhyasamaja Tantra. Anuruddha gives the following description of Yamantaka as given in the Sri Mahabhairava Tantra of the Kangjur:

"The figure should have 16 feet, 14 pairs of hands, 9 heads. It is naked and of black color, the feet are in the walking attitude and of terrible sight, in such a way he must paint the picture. The first head in the center of the Yidam is that of a bull, and beside the right horn there are three faces, a blue, a red and a yellow one. All three are very fierce looking. Beside the left horn of the bull's face there should be painted a white, a grey and a black face. Between the two horns there should be a terrible looking red face, and above it a mildly angry face of Manjusri. The hands of the Yidam hold the knife (gri-gug), a pointed weapon, a pestle, another knife, a dagger with the handle in the shape of a vajra, an axe and a conch-shell, an arrow and an iron hook, a cart stone, the club khatvanga, a chakra, a vajra, and a stone hammer, a sword, a damaru (hand-drum in the shape of an hour-glass); the left hands hold a human skull, a hand, a shield, a leg, a lasso, a bow, intestines, a bell, a hand, cloth from a cemetery, a man hanging upon a lance, an oven, a piece of a skull, a menacing finger, a trident with ribbons, a waving piece of cloth, etc. etc."

Though this description does not precisely conform to the Barnard Yamantaka, which has more arms and attributes, it is very close.

Three main forms of Yamantaka are revered by Tibetans: Vajrabhairava Yamantaka, who is multicolored; Raktayamari, who is red colored; and Krishnayamari, of black color. Tibetan paintings of Yama as the "King of the Death Lords", usually depict him with a

bull's head, three-eyed, mouth open and tongue lolling, standing naked upon a bull and with his red penis erect. He wears the ornaments of a Dharma-Protector plus a garland of heads and holds a staff or noose. Other versions show him accompanied by his sister Yami, who is generally called "Tsamundi" (Chamunda) in the liturgy. Yama can also be seen in sexual union with a consort much like him, but of diminutive size.

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The Sadhanamala, an important compilation of Indian Vajrayana sadhanas contemporary with several Siddhas succinctly states:

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The Hindu rites of Yama are generally supposed to be necromantic and take place at midnight during the dark of the month, in the cremation-grounds. The dark wrathful Yogi of Shaivite style - with hair wild and matted, eyes red and bulging from intoxicants, body covered with funeral ashes, draped in animal skins and snakes, holding a trident and eating from a human skull-bowl - become an icon of initiation, a Mahakala or Bhairava, who can take the seeker through the dark mysteries of death and into the clear light of Self-realization.

The confrontational and spontaneous initiatory approach of the Indian Siddha Yogis has been well documented in history and at the present time. Some Tibetans who had the fortitude and courage to reach India and seek out Tantric Masters in the sacred cremation-grounds must have experienced Yama as an awesome initiatory vision which remained with them for always. Knowledge of the mysteries of death are the goal of all higher mystic practices. Those of Buddhist inclination saw Yama as Yamantaka, "Remover of the Obstacle of Death", as a "Protector of the Buddhist Dharma" and the "Ultimate Judge of all Karmic acts".

Madanjeet Singh, author of a fine book on Himalayan Art and culture, retells the popular Tibetan story as to how Yamantaka got his bull's head:

"The origin of the bull-head is ascribed to the tradition which speaks of a holy man who lived in a cave, practicing meditation. As he was about to achieve his objective and enter nirvana, two thieves with a stolen bull entered the cave and slaughtered it. When they saw the ascetic, a witness to their crime, they beheaded him too. But to their astonishment, the victim lifted the head of the bull and replacing his own severed head with it, became the ferocious form of Yama. He then not only devoured the two thieves, but his insatiable thirst for human blood threatened the whole population. The followers of the Vajrayana, therefore, appealed to Manjusri who, then assuming the fierce bull-headed form of Yamantaka, defeated Yama in a fearful struggle."

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THE ICONOGRAPHY

"Yamantaka is an important deity in both the 'old' and 'new' Tantra traditions. The clear and penetrating wisdom of Yamantaka is the slayer of death."

(Karma Thinley Rinpoche)

According to R. P. Anuruddha:

"During the late Gandhara period (circa 6th century C.E), which we may regard as the time in which the first attempts were made to elaborate a rich figurative mythology of Mahayana Buddhism, occurred a tendency to divide the Tutelary Deities (istadevatas or yidams) into angry and mild forms."

He continues:

"The Yidams are represented in their fierce forms with hair standing on end, with wild-looking, outstanding eyes (and the 'third eye', the Eye of Wisdom in the middle of the forehead, between the two eye-brows), the hanging-out tongue, terrible teeth, and a short body, thick members and long nails on hands and feet."

The Guhyasamaja Tantra describes a scenario in which the (Tantric) Buddha emanates an initiatory mandala, placing four forms of Yamantaka in the four "gates".

The form of Yamantaka, placed in the all-important East, from which direction the sun rises, is associated with the right arm of the practitioner (sadhaka) in the system of the Guhyasamaja Tantra. Anuruddha gives the following description of Yamantaka as given in the Sri Mahabhairava Tantra of the Kangjur:

"The figure should have 16 feet, 14 pairs of hands, 9 heads. It is naked and of black color, the feet are in the walking attitude and of terrible sight, in such a way he must paint the picture. The first head in the center of the Yidam is that of a bull, and beside the right horn there are three faces, a blue, a red and a yellow one. All three are very fierce looking. Beside the left horn of the bull's face there should be painted a white, a grey and a black face. Between the two horns there should be a terrible looking red face, and above it a mildly angry face of Manjusri. The hands of the Yidam hold the knife (gri-gug), a pointed weapon, a pestle, another knife, a dagger with the handle in the shape of a vajra, an axe and a conch-shell, an arrow and an iron hook, a cart stone, the club khatvanga, a chakra, a vajra, and a stone hammer, a sword, a damaru (hand-drum in the shape of an hour-glass); the left hands hold a human skull, a hand, a shield, a leg, a lasso, a bow, intestines, a bell, a hand, cloth from a cemetery, a man hanging upon a lance, an oven, a piece of a skull, a menacing finger, a trident with ribbons, a waving piece of cloth, etc. etc."

Though this description does not precisely conform to the Barnard Yamantaka, which has more arms and attributes, it is very close.

Three main forms of Yamantaka are revered by Tibetans: Vajrabhairava Yamantaka, who is multicolored; Raktayamari, who is red colored; and Krishnayamari, of black color. Tibetan paintings of Yama as the "King of the Death Lords", usually depict him with a bull's head, three-eyed, mouth open and tongue lolling, standing naked upon a bull and with his red penis erect. He wears the ornaments of a Dharma-Protector plus a garland of heads and holds a staff or noose. Other versions show him accompanied by his sister Yami, who is generally called "Tsamundi" (Chamunda) in the liturgy. Yama can also be seen in sexual union with a consort much like him, but of diminutive size.

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LINEAGE

The Sadhanamala, an important compilation of Indian Vajrayana sadhanas contemporary with several Siddhas succinctly states:

"Lord Yamari (Yamantaka) is of dignified appearance, internally compassionate but externally terrific for the good of all beings."

Professor Fokke Sierksma, author of a fascinating if controversial book on Tibet's angry deities mentions the position of the original Nyingmapa sect as regards Yamantaka:

"The biography of Padmasambhava even speaks of a Yama Tantra, while Yamantaka's near-absence is quite noticeable. It is even related that in the oldest monastery, Sam-ye,

the '300 reflections on Yamantaka' with other Tantras, were not translated, but laid aside."

It is however a fact that Yamantaka was known to Nyingmapa lamas and protective spells, amulets and charms of this sect frequently include mantras to propitiate this wrathful deity. The "Great Empowerment Wheel of the Lord of Death", the "Scorpion Empowerment Protection Wheel", the "Great Voidness Expelling and Empowerment Treasury Wheel" as well as several versions of the "Lamas Heart Wheel" (Nying Thig) are examples of Nyingmapa-originated printed charms which carry extensive Yamantaka liturgies.

According to the Tangjur, a huge collection of Vajrayana writings translated from Sanskrit into Tibetan, one of the main Indian gurus of the Yamantaka teachings was Vairochana Rakshita (circa 728-764 C.E), a disciple of Padmasambhava and author of the Vajrabhairava Mandalavidhi Prakasa. Other important Vajrabhairava transmissions came from Ratnakara Shanti (circa 978-1030 C.E) author of the Vajrabhairava Ganachakra and the Krishnayamari Sadhana, Abhayakaragupta (circa 1084-1130 C.E), Sridhara, Sri Krishnaraja (author of the Krsnayamari Tantra) and Krishnapada.

Krishnacaryya, another Tantric Master and contemporary to Siddhas Jalandhari and Gopichandra (who probably flourished in the early 8th century), "introduced the Tantras in which the male and female divinities sit clasping each other" (ref. Pag Som Jon Zan of Taranatha). Jnanamitra, though not generally categorized as a Siddha, taught the Yamantaka Tantra (a "Father" Tantra, which emphasizes Method through understanding and experiencing the Illusory Body) and also visited the Jagannatha Hindu temple in Orissa. Other Yamantaka lineage holders include Siddha Saraha, Siddha Lawapa, Siddha Virupa and Siddha Kukuri (aka Kukuripa). The Siddha Lalitavajra is said to have "taken the form of Yamantaka and cleft a mountain with a sword, so as to make a passage through." A "Yamantakaraja" personage is credited with initiating him into the important Guhyasamaja Tantra.

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THE SCULPTOR

In 1260 C.E., a very versatile and talented young Nepalese artist named Aniko headed a group of Nepali artists and craftsmen invited to the Mongol court on the recommendation of Lama Phags-pa. Aniko met and impressed Kublai Khan and was commissioned to undertake a number of projects including the design and creation of a gigantic stupa, large images and many paintings.

Aniko's influence on Chinese Lamaist art was tremendous. He spent many years in China, trained a talented Chinese artist named Liu Yuan, and also worked on projects in collaboration with his own son, Acengge. In 1299 the Emperor commissioned Aniko to undertake 191 images and 64 paintings. And in 1304 a further 181 images were renewed and restored by him. Though little that survives can definitely be credited to

Aniko's hand, this important artist and sculptor was surely responsible for introducing specific techniques, conventions and materials from Nepal.

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baTuka Bhairava 108, Chinnamastaa 108, shriikarpuuraadistotram.h, kaulopaniShat.h, shaktisuutraaNi, shanaishchara stotram, shiitalaaShTakam.m, shrii vidyaa ratna suutra, yogaviShaya, yoginiihR^idayam.h

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Introduction

Only when Shiva is united with Shakti does he have the power to create -
Saundaryalahari
Second-hand knowledge of the self gathered from books or gurus can never
emancipate a man until its truth is rightly investigated and applied; only direct realisation
will do that. Realise yourself, turning the mind inward. - Tripura Rahasya, 18: 89

Tantra, or more properly tantrika, is a diverse and rich spiritual tradition of the Indian
sub-continent. Although in recent years, in the Western world, it has become almost
exclusively associated with sex, in reality this is one aspect of what is a way of life. In
India itself, tantra is now, nearly always, associated with spells and black deeds.

Neither of these views is correct, and each wildly underestimates the wide-ranging
nature of the different traditions. Further, there remains an ocean of tantrik and agamic
literature still to be discovered and translated, spanning a period of time which at least
reaches back to the 10th century of the common era (c.e.).

The tradition, or perhaps better, the traditions, underwent many phases and schools
over this period of time, ranging from an extremely heterodox viewpoint to, in some
cases, a very orthodox standpoint. Refer to this page to see the vast diversity of
thoughts and practices subsumed under the word "tantra". Much of the material on this
site is related to the Kaula tradition in many of its guises. The work kaula is cognate with
clan and the communities venerated a huge number of gods (devas) and goddesses
(devis).

On this large Web site you will find yantra, mantra, tantra and other material relating to

some of the different traditions; texts on the siddhas, gurus and yogis of the Natha sampradaya including Gorakhnath, Matsyendranath and Dattatreya; much about kundalini, nadis, chakras; images of tantric kula devas (gods) and devis (goddesses) including Kali, Tripura, Shiva, Ganesha, Cchinnamasta, Durga and Tara; pujas and practices; meditations and dharanas; the inner meaning of kaulachara, vamachara and svecchacharya; an extensive bibliography, and original English translations as well as links to other sites.

Although some tantras appear at first glance to be straightforward, most, if not all of them, employ a type of language which can be taken on many levels. According to the tradition, everything has a gross, a subtle and a supreme meaning and as the Devi is the goddess of letters, she can bewilder with her Maya as well as enlighten.

Many terms used in the tantrik tradition have meanings which can be taken at face value but do not always have this meaning, thus making them difficult to understand to the literally-minded. The mentality of the pashu, or a person with a herd-disposition, is said to predispose him or her to misunderstand the meaning.

This cryptic way of speaking pervades many of the texts. Should a cremation ground, for instance, be understood as the yoni, as the real place where corpses are burnt, or as a symbol for the Absolute? The answer may be all three. Is a crossroad a symbol of the five elements, the place where roads meet, or four centres within the human body? Again, it may have one or any of these meanings. And is the union of Shiva and Shakti the symbol of sexual intercourse, the union of vital breaths within the body or an eclipse?

We can probably find the answers to these questions by going to the root philosophy of the tantrik traditions. There is no Shiva without Shakti and yoga is a realisation of the unity of all things. That is not to say that everything in tantrik texts is figurative; many describe practices which are said to bring about this realisation.

It is also important to remember that legends and stories within the tradition may be intended to appeal to parts of the human mind which are not solely connected with logic.

For example, in the Tripurarahasya (secrets of Tripura), a wonderful work available in an English translation (see Bibliography), much of the teaching and practical philosophy of the tradition is told in story form, easy to digest but pregnant with meaning. Bear these considerations in mind when browsing this site.

If you are new to the subject, we suggest you visit the glossary page, where many of the terms on this site are explained in a simple manner. The headings below each open out into sub-pages where you can sample many of the mysteries of this ancient tradition.

The sections and the topics left also need some explanation. Very broadly speaking, tantras fall into traditions belonging to greater or lesser schools. The Kali tradition, for

example, has a large literature and there are specific areas in India where her worship is concentrated. The Lalita, or Shri Vidya tradition, also has a very extensive literature, much of which is still unplumbed.

The Natha Sampradayas or lines relate to sects said to have originated mostly from Matsyendranath and Gorakhanath, and occupy an important position in the yoga schools of the mediaeval period.

Under other topics, we have included a selection of tantrik topics, each of which could form vast topics on their own.

Tantrik ritual is included because above all else the adepts of these schools insisted on practical work. Many tantras are practical manuals and this section will be expanded in the future.

We have also included some translations of parts of the tantrik literature along with abstracts of other texts to give a feel for the whole subject. If there are mistakes in the translations, please forgive us. Also, let us know, and we will fix them.

The Sanskrit texts section will also be expanded in the future to include material hard to find, out of print and also out of copyright.

Because the tradition still lives on in the last years of this millennium, we have also included material written by HH Shri Gurudev Mahendranath, the 23rd guru of the Adinatha Sampradaya, who died just a few years ago.

To charges that in some way we have breached rules about publishing mantras and the like, we can only respond that a great deal of this information is available in Hindi and Sanskrit books which are not hard to obtain, and also in manuscripts available to anyone who takes the time to dig them out of libraries.

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A Structuralist Analysis of Puerto Rican Santería

Lily Díaz

Introduction

Among the many religious phenomena that have come to the attention of anthropologists is the syncretism of African and Catholic belief systems in the Caribbean. Puerto Rican Santería is one of such syncretist belief systems "whose external manifestations is the parallelism created between the diverse images drawn from the Catholic cult and the representational deities of an African group...known to ethnologists as the Yoruba." (Dalmau, 1978: 6) Those wishing to study of these phenomena are faced with the existence of a wide array of arguments and methodologies. In this essay I will present some of the methodologies that have been used by anthropologists who have researched Puerto Rican Santería. The essay also provides the reader with a brief introduction to some of the elements and concepts of this religion.

Anthropology and the Study of Religious Phenomena

Functionalism, Social Disorganization and the Theory of Deprivation

Functionalism, for example, is a school of thought which purports that there must be an inherent cause-effect relationship between the parts and the whole, between the economic base, social structure and ideological superstructure, and thus between religion and society as "two aspects of the same unitary whole." (Leach, Lessa and Vogt, eds., 1965: 575) It is also a framework that has been used to develop some of the theories that seek to explain this phenomenon. The Theory of Social Disorganization and the Theory of Deprivation are two examples of this type of approach.

The Theory of Social Disorganization defines Puerto Rican Santería and other related phenomena as 'crisis cults' or as "new projective systems resulting from culture shock and the strains of acculturation." (LaBarre, 1971: 3) It explains these cults as existing mainly in "traditional societies, in exceptionally unstable societies or as deviant pathological behavior in the context of modern industrial mass society." (Bourgoignon; Zaretsky, ed., 1974: 243)

Alan Harwood, an anthropologist who has studied Santería, utilizes a methodology that is based on the Theory of Deprivation. In his book, *Rx: Spiritist as Needed*, Harwood defines Santería as a cult that is part of a sub-culture within a general culture framework. (Harwood, 1976: 36) As a cult, it serves the function of self-identification from the part of its adherents to a certain set of values which are actualized through

rituals. In the ritual, the medium is seen as the *tour de force* because s/he plays the role of activating the chain of events through which both believer and cult are manifested. All of these in turn are defined within the role which they may play in a social context at large.

Harwood's definition of cult, presupposes self-identification within a social framework that is labeled a sub-culture because it fails to fulfill the function of providing a complete world-view that would equip people with beliefs and values to help them to "earn a living or vote at the polls..." (Harwood, 1976: 36) Harwood thus correlates religious fervor and socio-economic conditions with a rationale that views every representative aspect of culture as having a social value. Yet it has been proven that religion and socio-economics do not necessarily go hand in hand. The anthropologist Bryan Wilson, for example, found that his "Pentecostal groups becoming disturbingly middle class and was forced to conclude that the relationship between socio-economic circumstances and modes of religious expression no longer holds." (Hine; Zaretsky, ed., 1974: 649)

Although the fieldwork resulting from these studies is of relevance, I believe that the aforementioned approaches are inconclusive. They also fail to give more than a superficial account about a phenomenon like Santería. This is because, from a methodological point of view, they begin by establishing a series of categories that reduce social reality to yet another set of categories. (We all know that a graveyard a million of years old is the study of archeology and not city planning.) Categories are not intrinsic to the phenomenon being studied. They should be recognized as research tools that serve the sole purpose of drawing methodological boundaries.

Structuralism as an Alternative Methodology

The structuralist point of view refers to religious phenomena as a human activity and attempts to analyze it "according to the different structures which they produce." (Douglas; Leach, ed., 1967: 49) Social life, is seen as a matter of interaction between persons. In this approach, three basic structures that delineate information transfer among people of all societies are defined. These are kinship, or the rules for the transference of people within geographical boundaries, economy, or the "structure underlying transfer of goods and services" (Douglas; Leach, ed., 1967: 50) and language, or the transfer of knowledge.

Rather than abstracting from the data, a structural approach uses comparison between elements in categories, to render proximity. Since it also attempts to retain the richness in texture that is so characteristic of religion, it maintains that the constituent units "have no meaning by themselves, they acquire it only because of the way in which they are combined." (Douglas, Leach, ed., 1967: 50)

Whereas the functionalist approach would view Santería as an almost conscious rejection of native or indigenous culture -- it renders it as non-adaptive and advocates that "anything not African has be white, and whatever does not derive from ancestral tradition is assumed to be borrowed from the Master Race" (Bastide, 1971: 208) -- a

structuralist point of view takes into account the "part played by adaptation, the influence which economic infrastructures can have, and indeed the whole basic process by which civilizations are formed." (Bastide, 1971: 208)

In addition, the structuralist approach does not see religion as a passive activity and even the ordering "of Nature is not mechanically registered but created by human agency...achieved via human consciousness" (and) "not an order in itself." (Worsley, Leach ed., 1967: 142) Religion is a human activity that is reciprocal in nature: humankind makes religion and this in turn shapes the way that it perceives and attributes value to its world.

Structuralism: Roger Bastide's Methodology

In the structuralist methodology outlined by the anthropologist Roger Bastide, he compares 'Preserved' and 'Living' religions. 'Preserved' religions are those that are the result and expression of a threatened culture's will to resist, to preserve its ethnic identity by crystallizing tradition and removing it from the flux of history." (Bastide, 1971: 13) A 'Living' religion, on the other hand, is not a phenomenon that can be termed as being 'alive' in the sense that it does not evolve or change through time but rather "it remains anchored to a ritual as has been laid down by the ancestors." (Bastide, 1971: 129)

Unlike 'Preserved' religions, 'Living' religions do not possess either a purely African or purely Western structure that they may seek to preserve. A 'Living' religion evolves in its own fashion "and adapts itself to the changing world as a totality, a collective complex of mystical rites and observances, a totality both outside and above those persons who form its membership." (Bastide, 1971: 132) In Puerto Rico, continued colonialism and suppression have achieved, to a greater degree, a re-composition of African and non-Catholic indigeneous religious practices to the extent that these have become secularized and assimilated into folklore. Thus, Puerto Rican Santería can, at least initially, be seen as a popular cult with syncretist elements that, although surviving in a structure that follows a predominantly African pattern, cannot be labeled as being a 'Preserved' religion. Unlike Brazilian Candomblé and Cuban Santería, which thanks to the existence of ethnic associations, have survived as 'Preserved' religions (Bastide, 1971: 99), in Puerto Rico, the diverse elements of the cult should be examined from the point of view of it being a 'Living' religion.

Following this approach can perhaps render some interesting insights and help explain why the cult's syncretist aspects do not really change through time, but rather these remain "on the plane of coexistence between disparate objects." (Bastide, 1971: 155) It also can allow us to understand why "although in religious practices Catholic images are used, its only Christian element lies in that exterior manifestation because in rigor it believes in idols and is pagan." (Dalmau, 1978: 7)

Puerto Rican Santería: A Description

A Syncretist Essence

The syncretist nature of Puerto Rican Santería relates to the diversity of origins of the cult's elements: It is composed of beliefs and artifacts gathered from African religions, Indian folklore and the French spiritism developed by Allan Kardek. We can visualize these syncretist elements as modalities that exist in a continuum. On the one end we have the artifacts and practices which derived from Mesa Blanca -- the scientific spiritualism of Allan Kardek introduced in the island in the end of the 19th century -- and on the other the Indian traditions. African traditions constitute a mid-point, or center, in this continuum. I believe that they also provide most of the performance elements of the ritual in the cult as it stands today. The existence of the Indian traditions at one end of the continuum may be due to the demographic regression that eliminated a large percentage of the Indian population during the early stages of imperialist dominance by Spain. Because their place was filled in by Africans brought as slaves to the colony, it would be logical to assume that many of the Indian traditions were assimilated into religious practices of African origin.

The origins of the African modality of Puerto Rican Santería is further crystallized when Yoruba deities are identified with Catholic saints. In this modality the saints are invested with specific supernatural powers. Mesa Blanca, on the other hand, implies the existence of a hierarchical structure in which spirits are organized from the most to the least developed, or impure, spirits. (Harwood, 1976: 49)

Among the interesting sociological aspects is the economic distinction between Mesa Blanca and the African modality that has been identified. Mesa Blanca is the aspect of the cult whose practitioners come, or came, from an upper strata in Puerto Rican society. The African modality is reportedly more common among the members of lower classes. Through this observation Alan Harwood argues that as the socio-economic distinctions between the practitioners of both modes dissolve into one self-identifying role of ethnic background, the two aspects of the cult are blending into one. However, since individuals "freely consult mediums of both traditions" (Harwood, 1976: 49) the cult cannot really be seen as fulfilling a functional, identification role.

Paraphernalia and other Representational Aspects of the Cult: Among the first things that are readily observable in the cult of Puerto Rican Santería is the paraphernalia found in both the centros and the domestic altars. The centros are gathering places for the community, where important ritual places take place. Please note that domestic altars are a tradition in Latin America and the Caribbean. Their existence as a separate quarter depends on the economic welfare of the household. Among the poorer, the domestic altar may exist within the space of a bedroom.

In the domestic altar we can observe some of the integral aspects of the cult's teleology. These include animism and totemism. The altars usually contain talismans, saint images, candles, flowers and vases of water. Talismans, can be found objects which are believed to have been "sanctified by nature itself." (Cabrera, 1974: 266) They can also be assigned by a Babalawo, or high priest of the cult. This means that the talisman must undergo certain rituals. Through these rituals it is verified that it is indeed "animated by a

supernatural force of an Oricha" (Cabrera, 1974: 266) It is not unusual for a talisman to be bestowed in connection with rituals of initiation to the cult.

Saint images of all sizes and appearances are maintained in the altars, as are the so-called attributes of the saints. These attributes are assemblages of objects that are part of the narrative through which the symbolic representation of the saint occurs. For example, Yemayá, the goddess of the sea, has attributes usually made of silver that include a full moon, the sun, an anchor, a life saver, a boat, seven oars, seven rings of silver, a key and a star. (Cabrera, 1974: 268) These saint images are described as representing "the saints who are the protectors of the mediunidad." (Harwood, 1976: 62) but in the home they are the protectors of the family. Candles and flowers, as objects that denote devotion and worship, are routinely lit and kept by the saint images. The candles come in all colors, and they may vary according to the saint or Oricha in question. In the case of Saint Barbara, whose representation as an Oricha would that of Changó, the candles utilized are red.

The presence of water receptacles is also a consistent element in these altars. It is explained in terms of the strong belief in the spiritual strength of water. Therefore, the recommendation is made of "keeping a small receptacle full of water under the bed to cleanse away all evil influences." (Gonzalez-Wippler, 1971: 19) Water is also used as part of the ritual in both the African modality of Santería and in Mesa Blanca. In the latter it is always used at the beginning of the ritual and in connection with the invocation of Eleggua, the Guardian Spirit of roads and doorways, so that he "will not obstruct what we do." (Cabrera, 1974: 144). In Mesa Blanca, water is used in the seances "as a receptacle for the evil spirits and influences that the mediums remove from clients." (Harwood, 1976: 62) In the ritual, candles can also be used to "dispel an intranquil spirit from the house, as part of the rite of sorcery, and in request to a saint for help." (Harwood, 1976: 62)

The use of herbs is also an integral part of the cult. These can be used by healers, also referred to as santiguadores and Herbalists. These are individuals who "specialize in treating illness through concoctions of herbs." (Delgado, 1979: 7) The use of these items can be observed in the practice of rituals 'simple' exorcisms.

Simple Rituals

These are the rituals that constitute a part of everyday life. They do not require the specialized knowledge of a santiguador, and you do not have to be a Santero, or active practitioner, in order to practice them. Despojos, or ritual baths fall in this category. There are despojos "for love, money, and general good luck, the most popular ones being those of Saint Claire, the Seven African Powers and romperazaraguey and Saint Michael." (Gonzalez-Wippler, 1974: 71)

Sahumerios and riegos, are other rituals that also belong to the category of 'simple' exorcism and are used in everyday life. A sahumerio consists of mixtures "of incense,

storax, mastic, garlic skins and brown sugar which is burned over live coals." (Gonzalez-Wippler, 1974: 73) The resulting smoke is allowed to penetrate every corner of the house. Riegos are concoctions of herbs, water, and alcohol used to clean the floor of the house.

The positive aspect of Sahumerios and riegos is that they are used to dispel evil influences. This may help to explain their co-existence with despojos for love, money and general good luck.

Deities and Spirits of the Cult

In the mythology, the creation of the earth from matter is an event that can be empirically observed and understood. It is also explained in relation to the genealogy of the Yoruba pantheon. In this pantheon there are many saints and Orichas. Each has a representative color and symbols. In addition, they each have a human aspect under their jurisdiction.

Creator/Olodumare:

The Yoruba creative being is composed of "three separate and equally undeniable spirits." (Gonzales-Wippler, 1973: 25). Although the Afro-latin sources consulted digress as to the actual names that compose this creator, all of them agree on the identity of this creative principle, Olodumare. It is also a commonly held belief that it is a "very different god, who never comes down to earth and who never becomes possessed in the body of a believer." (Agun-Efunde, 1978: 27)

Olodumare is also composed of Olofi, Olorun, Olodumare-Nzame and Baba-Nkwa. He is syncretised as the Crucified Christ (Gonzales-Wippler, 1973: 29) or Jesus Christ, the Lord (Agun-Efunde, 1978: 29).

Agayanú,: Son of Obatalá and Oddudua. The brother and husband of Yemayá. "His cult has lessened." (Gonzales-Wippler, 1973:26). Like Osain, he is syncretized as Saint Joseph. His Ileke is a large, white bead, followed by nine red beads and eight yellow beads.

Obatalá: The second "man," created by Olodumare, he was left in charge of the Earth when the former decided to go somewhere else in the universe. In some myths, he is the creator of the human race. In others, he is the creator of the human head (or brain). He controls all white substance. This includes the bone structure and the brains, He represents purity and peace, and is one of the most powerful Orichas. In the güemileres, or rituals of Santería, he is invoked when one wants to rid oneself of evil influences. Obatalá is depicted as a knight on a white horse. His syncretist representation is Our Lady of Mercy. His Ileke is made of all white beads.

Oddudua: This deity is the wife of Obatalá. She is the symbol of the Earth. "Some Santeros say that Oddudua is the female aspect of Obatalá and not a separate entity."

(Gonzales-Wippler, 1973: 102) It is also said that she is "the oldest Obatalá." (Cabrera, 1974: 123). The syncretist representation is Saint Claire.

Yemayá: The daughter of Obatalá and Oddudua, the sister and wife of Agayanú,, she is also the wife of Oggún and Orunla. Yemayá is the only female deity that speaks Dilogún in the Table of Ifá. She is the goddess of the waters. In her oldest aspect, or avatar, she is the masculine Yemayá Olokun, the god of the ocean. The syncretist representation is Our Lady of la Regla. Her Ileke is seven white beads, alternating with seven blue beads, "then one white, and one blue until seven of each have been threaded..." (González-Wippler, 1973: 32)

Elegguá: Son of Olofi. Also described as one of the aspects of Olodumare. In his domain lie the ability to 'open' and 'close' doors and or to change situations. "The Orichas are not free of his power and mischief, they are very careful not to cross him since he can close the roads and put a stop to their ways." (Cabrera, 1974: 85) Like the other deities, he has many aspects. In his aspect of Eshu, he is the equivalent of the Christian devil. As Eshu Oku Oru, he is in command of life and death and some Santeros say that "Eshu, without further appellatives, is all the 21 Elegguas rolled into one." (Gonzales-Wippler, 1973: 107) In the güemileres he is always the first one to be invoked. He is syncretized as the Holy Guardian Angel, the Soul in Purgatory, and the Infant of Atocha. His Ileke is three red beads, alternating with three black beads.

Orunla (or Orummila): Created by Olodumare "sometime after the creation of the earth." (Agun-Efunde 1978: 35) His powers are confined strictly to divination through the Table of Ifá. He is never used directly for spells or cures and he never possesses the believer. He is syncretized as Saint Francis of Assisi and his Ileke is a green bead alternating with a yellow bead.

Orisha-Oko: "God of fields and harvests. Brings fertility to the land and families." (González-Wippler 1978: 81) His Ilekes are purple and white beads with a red mark.

Babalu-Ayé: The half-brother of Changó. He is the patron of the sick and his symbol is a pair of crutches. "He is represented by a leprous old man accompanied by two dogs." (González-Wippler 1973: 28) He is syncretized as Saint Lazarus and his Ileke is made from black beads.

Osain: The god of herbs and curative plants, he has no particular Ileke that we know about. (Interesting to note is that all the Ilekes are bathed in herbs before they are bestowed.) He is syncretized as Saint Joseph.

Changó: "God of fire, thunder and lightning." (Gonzalez-Wippler 1973: 26) "The one who becomes bigger the more he screams." (Cabrera 1974: 34) The son of Yemayá and Agayanú, in his domain we find passion and the conquering over enemies. He is syncretized as Saint Barbara and his Ileke is made of six white beads alternating with six red beads.

Oke: "God of the mountains and protector of those who live in high places. Some say that he was conceived of the union of Obatalá and Oddudua, but this is debated by many Babalawos." (González-Wippler 1973: 28) One of the husbands of Yemayá. He is syncretized as Saint Peter or as Saint Michael the Archangel. His Ilekes vary. Some consist of seven brown beads followed by three black beads; others are seven green beads followed by seven black beads.

Oshún: Goddess of the rivers. The Venus of the Yoruba pantheon, she is Changó's sister and favourite concubine. (González-Wippler 1973: 28) "The owner of gold, she can give it or take it away." (Agun-Efunde 1978: 52) She is syncretized as Our Lady of La Caridad del Cobre and her Ilekes are yellow.

The Seven African Powers: The deities described can be represented alone or as a group. A very popular combination is that one of the Seven African Powers. They are believed to control every aspect of human life. For example, Obatalá brings peace and harmony among people; Changó gives power over one's enemies, and is a symbol of sensual pleasure; Elegua opens all the doors to opportunity and removes all obstacles; Oshún is the patroness of gold, love and marriages; Oggún is the god of war and gives work to the unemployed; Orunla gives great power and opens the doors of past and future and Yemayá is the goddess of fertility and maternity." (González-Wippler 1973: 103)

Used only when encountering very difficult situations, only a Babalawo can wear the Ileke, of the Seven African Powers. This consists of red, black, yellow, blue, white, green, and brown with a large crystal ball in the middle.

The Seven African Powers: Attributes

| | | | |
|----------|--------------------|----------------------------------|-------------------------------------|
| Obatalá: | White | Peace, purity | White substance, brain, bones |
| Elegua: | Red, black | Messages, opens and closes doors | iron nails, small iron rooster |
| Orunlá: | Green, yellow | Divination | Table of Ifá |
| Yemayá: | Blue, white | Maternity, womanhood | Seashell, canoe, fans |
| Oggún: | Green, black | War, employment | iron knives, steel weapons |
| Changó: | Red, white | Passion, enemies | Double edged sword, castle, thunder |
| Oshún: | Yellow, green, red | Love, marriage, gold | Mirror, fan, seashells, pumpkins |

The Botánicas

All of the paraphernalia mentioned is easily accessible to mediums, Santeros and laymen at Botánicas, or specialty shops. These shops are very important as they also provide literature in the form of prayer books, and other materials such as candles, statues of saints, ointments and also because "the shop owners are very knowledgeable about folk healing techniques and may serve to prescribe herbs or to refer patrons to

local healers." (Delgado, 1979: 4) The role of the Santiguadores and Herbalists can be either fulfilled by a medium or a Santero, or by a senior member of the community." (Delgado, 1979: 7)

The Belief System

In the cult there is a vision that comprehends nature as an animate being to which humans stand in relation to. They define and can control nature, but it also molds them. Exorcism is, therefore, not seen as resulting from a pathological conception of ethos. Evil is not seen as lurking evil that is chaotic or destructive in absolute terms, but rather as a necessary and intrinsic element. It is part of a principle of inertia that enables good to manifest itself. Destruction and chaos, if present, are not finite, negative things, but part of a dynamic process that clears the path for the evolution of life. A Santero who does work of an apparently destructive force is looked upon as "using the negative aspect of a positive force." (Gonzalez-Wippler, 1974: 18)

If the world view includes a strong belief in the power of exorcism, this is re-enacted via rituals and the practice of magic in a context that includes every day life. What results is a framework of values with a notion that humankind, although dependent to nature has at its disposal the resources to understand, control and manipulate it. Thus Mesa Blanca explains the contradictions of human existence in the following terms

...the bad things in life are composed of two parts, one is the things that man cannot prevent and the other is his tribulations, whose first cause is its insecurity and its excesses...it is very evident that man is the author of his own tribulations and afflictions which he should save by acting always with moderation and prudence. (Kardek, Allan, No date: 7)

Unlike Mesa Blanca, the African modality of Puerto Rican Santería does not possess such theology, but rather relies on the relationship between believer and deities to explain how the latter can be as passionate as human beings, and in certain instances unjust." (Agun, Efunde, 1978: 33)

to be continued

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WWW Related Sites

Caribbean Religion Center

Ifa Foundation of North America

OrishaNet

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<http://www.hechicero.com/videoenglish.html>

81 captures

19 Jan 1998 - 22 Sep 2021

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About this capture

opinion

What can an outsider ever hope to understand about "Santería," the widespread but little known constellation of Afro-Caribbean religions and cults which are mysterious by their very nature? In an attempt to unlock the mysteries of this mixture of Christianity, Yoruba religion, and spiritism (and others as well) the producers are drawn to Juan Eduardo Núñez, a Cuban refugee who came to the US in the 1980 Mariel boatlift.

The viewer meets Eduardo in his inner sanctum, a South Jersey backyard garden shed in a subdivision near Atlantic City: Eduardo enters numerous trances; a gunshot victim seeks treatment; Eduardo, possessed by a spirit named Miguel, tells us that he was captured as a slave in 1490; a young woman seeks romantic advice; Eduardo's wife, a Pentecostal, tells us that her husband is an instrument of Satan.

Yo soy hechicero views the subject on its own terms. It captures the intensity and confusion of the producers' own experience as welcomed outsiders at a variety of spirit possessions, animal sacrifices, love advice, healing, ancient songs and chants, and mythic storytelling, as well as everyday events that surround the ritual. It is an unusually intimate look at a community full of tumult, not just economic and physical, but spiritual as well.

While almost entirely in Spanish, the video is accessible to an English-speaking audience. Large, easy-to-read subtitles make often esoteric Cuban dialects comprehensible, yet the viewer is able to hear the original language throughout. It is presented entirely without "expert" narration.

Screenings

American Folklore Society
Rutgers University / Camden
College of New Jersey, Trenton
Artists' Television Access, San Francisco
University of Southern California, Visual Anthropology
2nd Annual Pennsylvania Statewide Latino Coalition
Athens International Film and Video Festival
Society for the Scientific Study of Religion
Taller Puertoriqueno, Philadelphia
Religious Research Association
San Francisco State University
Bilan du Film Ethnographique
New College, Sarasota, Florida
Chicago Latino Film Festival
Dallas Video Festival
Drexel University

Because of the producers' intimate access to a little-known world and their willingness to present the subject on its own terms, *yo soy hechicero* is able to provide an unprecedented glimpse inside the contemporary practice of Afro-Caribbean religion.

Colleges and universities have added this video to their collections for classroom and research use by students and faculty in a number of disciplines, including anthropology, film, African studies, ethnomusicology, sociology, art history, religion, Latin American studies, and modern languages.

48 minutes

Spanish with English subtitles

DVD or VHS (NTSC PAL SECAM)

\$300 (Institutional price)

We would like to thank the many educational institutions that have purchased the video for their support of this ongoing documentary project.

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Edited at Medical Broadcasting Company, Philadelphia.
Audio mix: Scott Lehrer, Passport Recording, New York.
Post-production support: Clark Production Associates, Bethlehem.
Percussion: John Amira, courtesy White Cliffs Media.

FreeCounter
<http://www.hechicero.com/opinion.html>
64 captures
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About this capture
Santeria

This film often provokes strong opinions, and we've tried to put together a range of reviews and reactions. If you're one of the many people who have seen this documentary, send us your opinion.

Santeria
Peter Biella
Ethnographic filmmaker
San Francisco State

Maurea Landies
Columbia University
in Ethnomusicology Online

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Folklorist
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About this capture

Peter Biella
Visual Anthropology
San Francisco State University

Yo soy hechicero is graceful and wise in the crafting of its elements. The film introduces the five hundred-year history of one man, Eduardo Núñez, a sorcerer whose many lives and works balance the center of his New Jersey congregation and its African deities.

With deceptive simplicity, the work is crafted in the shape of one day. Eduardo lights candles and opens his church. Congregants enter, seek advice and healing. Eduardo is possessed, instructed to cure with herbs, ointments, song and sacrifice. He offers words of strength, explains his curing as he conducts it. An initiate celebrates a year of service. Night falls. Eduardo describes the importance of humility with a religious story. A riverside baptismal ceremony occurs. Each of these events unfolds and the viewer comprehends another piece of the puzzle, a new facet of the gem. Incrementally, the richness and dimensionality of Eduardo's lives and congregation take shape.

The film has no sense of haste, no burden of narration, no foreign matter of outside talking heads. Rather, the viewers' learning is experiential, often visceral. As Eduardo teaches his congregation, displays graphically the truth of the deities who possess him, viewers also receive the word and observe the physical being of the spirits Eduardo serves.

The combination of physicality with song, prayer and explanation gives yo soy hechicero uncanny power as an ethnographic film. It is rarely the case that ethnographers who have the intimate entrée of filmmakers. Stanford and Drufovka are also gifted with their skill in visual communication.

Part of the joyfulness of the film comes from its combination of beauty and clear-sightedness. Although the story elements are structured on one level with a rigorous logic, on another level they are playful, lovely and very funny. The deities by whom Eduardo is possessed have a great sense of humor. The film embraces all of these elements in Eduardo's life and crafts them into a full, textured ring that suggests and surrounds the edgeless reality.

<http://www.research.umbc.edu/eol/4/Landies/Hechicero.htm>

60 captures
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07
2003 2004 2005

About this capture
hechicero.gif (8564 bytes)
EOL Video Review

yo soy hechicero/I am a Sorcerer
Producer: Iván Drufovka. Director: Ron Stanford.

1996. In Spanish with English subtitles. Video/color, 48 minutes. Available in VHS (NTSC, PAL, SECAM). Available from: Ron Stanford/Iván Drufovka, Box 74, Narberth, PA 19072 USA

video icon 0:06 Quicktime clip (760 kB)

video icon 0:35 Quicktime clip (1.5 MB)

News flashes of suspected ritual murders, sensationalized Hollywood dramatizations of human sacrifice and voodoo dolls.... These images of African Caribbean ritual are more easily encountered in the United States than responsible, informed documentary footage. Given the scarcity of commercially available visual documentation of African Caribbean ritual, it is unfortunate that the 1996 video *yo soy hechicero/I am a Sorcerer* directed by Ron Stanford and produced by Iván Drufovka, potentially reinforces misconceptions and offers information of questionable value regarding its purported subject matter, Santería.

In their companion website, the producers recommend the video for classroom use by departments of anthropology, ethnomusicology, African Studies, etc. Given the global reach of such a claim via the Internet and the dearth of available visual documentation of African Cuban ritual performance with English narration or subtitles, it is imperative that the educational value of this particular product be assessed.

In spite of the problematic nature of the video, the producers should be commended for the engaging quality of their videography and for attempting a sympathetic, sensitive portrayal of Cuban immigrant and self-proclaimed Santero Juan Eduardo Núñez, filmed among his followers and family at his New Jersey home. This video was created "without expert narration," according to the companion website. But even without narration, allowing the ethnographic subjects to "speak for themselves," the producers effectively delineate their agenda. They frame Núñez in a sympathetic manner through

visual techniques and careful juxtaposition of testimonial and ethnographic segments.

Close-up shots of Núñez and his congregation create a sense of intimacy. Disorienting visual techniques such as extreme close-ups and angling the camera upward from the floor collapse critical distance and immerse the viewer in vivid sensory impressions of ritual space. The producers also employ testimonial segments to frame Núñez as a maligned innocent. His Pentecostal wife characterizes her husband as the "instrument of Satan," but Núñez' acolytes refute this charge and Núñez himself comes across as a warm, solicitous individual.

The problem with this video lies not in its portrayal of Núñez and his followers, *per se*, but rather in the producers' claim in their website that this video represents Santería, a religion of Yoruba origin devoted to divinities known as Orisha, long established in Cuba and flourishing in recent decades in the United States. The producers in their companion website allude to the difficulty of documenting Santería:

What can an outsider ever hope to understand about Santería, the widespread but little known constellation of Afro-Caribbean religions and cults which are mysterious by their very nature? (<http://www.hechicero.com>) [emphasis added].

Never mind that the producers employ the term "cult" which outside anthropological literature has pejorative connotations. Are African-derived religions inherently any more "mysterious" than the Christian doctrine of the Resurrection or the Buddhist concept of Enlightenment? The producers seem, with their titillating promise of "spirit possession, animal sacrifice, mythic storytelling, physical healing" (video jacket) to target an uninformed audience, susceptible to the mainstream media image of Santería. The title of the video itself delivers up a healthy dose of exoticization: "Yo soy hechicero" could be translated, "I am a traditional healer" or "I am an herbalist/diviner." Since Núñez himself in the course of the video describes his activities as the use of plants and oils to heal people and improve their lives, the translation of "hechicero" as "sorcerer" seems puzzling, unless the term is intended to attract attention and sell videos.

The producers take pride in treading uncharted waters, discovering a "widespread but little known" phenomenon. But it is just not true that little is known about Santería. There is ample ethnography of Yoruba-derived religion in Cuba and the United States, as a cursory look at the references cited in this review will demonstrate. The *yo soy hechicero* video project was filmed across the Hudson River from New York City, where even a superficial investigation will unearth music and dance performances, art exhibits, scholarly presentations and theatrical works related to Orisha worship. Indeed, the lazy researcher can sit at home and gain access to Orisha websites and email discussion groups.

Eduardo Núñez characterizes himself on camera as a "Santero." But what defines Santería, other than the presence of a charismatic priest at the center of a religious house? According to scholars who have investigated religious houses in Cuba and in the

United States, and according to my own research in African Cuban ritual in New York City since 1991, Santería is defined by practitioners as the continuity of Yoruba practices as they have been redefined and reinterpreted in the Americas (Bolívar 1990; Cabrera 1975; Canizares 1993; Mason 1997; Murphy 1989; Thompson 1983). According to these authors, and my own observation, a few of the structuring continuities which define Santería can be enumerated as follows; by way of contrast, Núñez' adaptation of these essential ritual elements is described in boldface:

1. The presentation of new initiates to the sacred batá drums during the initiation ceremony as a vehicle through which the new initiate is presented to the Supreme Deity. Drum and vocal salutes draw upon a specialized song repertoire during the initiation ceremony. [Núñez initiation of new acolytes: tape recording or CD. Throughout the video, recordings of mixed African Cuban sacred musical genres are audible, including well-known commercial recordings of Abakuá, Palo, and the batá drumming of Santería].
2. The participation of a complement of elders, each with a specialized function, during the various stages of initiation, including the bestowal of sanctified bead necklaces. [Núñez giving of beads: He is alone ostensibly possessed by an ancestor. Núñez initiation: He is alone ostensibly possessed by the Orisha, Changó.]
3. The use of live herbs and other natural materials individually prescribed for healing and purification. [Núñez gives out remedies in plastic bottles discounted @ 3 for \$21].
4. An extensive prayer liturgy in Lucumí (Creolized Yoruba), indispensable to initiation ceremonies [Núñez articulates a few catchwords in Lucumí, eg. aché (life-force), with the occasional insertion of Kongo-derived ritual vocabulary e.g. mbele (knife). No discernible prayers].

To verify the accuracy of my own perceptions, I played the video for master drummer and singer Felipe García Villamil of Matanzas, Cuba, who toured throughout Cuba as a ceremonial and stage performer for approximately thirty years before his arrival in the United States in 1980. He said that the syllables intoned by Núñez did not constitute recognizable songs or prayers from the Santería liturgy as performed in any of the regional variants with which he was familiar.

This reviewer contends that without these structuring continuities—the music, prayer and ritual performative elements of African origin through which performers enact their relationship with the Orisha, with other members of the community of practitioners, and with the natural world—what passes for Santería in this case in fact consists of a conglomeration of deracinated and decontextualized elements drawn from Santería, Kongo-derived Palo ritual, Cuban spiritualist practice and Catholicism recombined in a manner calculated to convince the naive according to the dictates of commercial expedience. The producers validate Núñez' claims by creating a documentary video based on his activities. They legitimize him by incorporating a soundtrack of batá, the

sacred drum used in the initiation and commemorative rites of Santería (played by John Amira), further obfuscating the contradiction between Núñez' actions and his claims.

The question might well be posed: As there is no centralized ecumenical hierarchy or authoritative written text in Santería, what difference does it make what Núñez does or what he calls himself? Doesn't the notion that structuring continuities can or should be attributed to Santería derive from some fixed, stereotyped view of a ritual tradition which ought rather to be thought of as flexible, changing, forever recreated in performance?

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Archives, museums and ethnomusicologists will increasingly find themselves asked to provide resources for struggles that use melodies and movement for survival and autonomy. As the years pass we should involve ourselves increasingly in the processes through which cultural traditions are used to establish identities and groups, for as scholars and human beings we are as much a part of those dynamics as are the people we study (1992:460).

Seeger refers to "struggles that use melody and movement for survival." African liturgical music, dance, prayer has been the locus for just such a struggle in the Americas (Acosta 1982:193). Canizares describes strategies of camouflage and concealment of African practices behind a façade of Catholic saint worship (1993:38-45). Nodal describes the proscription and suppression of drumming traditions in colonial Cuba (1983). Velez relates the oral history of the Villamils of Matanzas, descendants of Oyó drummakers, who took apart sacred batá drums and hid them in a dry well in the early decades of this century to avoid the destruction of the instruments (1996). Yet performative traditions under siege, camouflaged, concealed, protected, have prevailed in Cuba and have taken root in the United States, albeit much transformed (Cornelius 1989), as part of the lifeblood of Santería.

It is likely that many viewers who experience this video will not be able to form a judgment as to whether Núñez has been steeped in the "deep structures" of Santería. If he does not know the prayers and songs associated with Santería, this will not become an issue if his acolytes do not know them either. If Núñez does not have to pay drummers, singers, and a corps of ritual specialists to perform musical, prayer, divination and other initiatory functions, his overhead is much lower, while he can still impress his acolytes and, now his video audience, with the mystique of a practice about which he demonstrates, on the basis of this video, only a superficial knowledge.

Understandably, many Santeros would not permit a camera crew to enter into a ceremonial setting to conduct such documentation. It is unfortunate, however, that a video such as *yo soy hechicero* potentially becomes, by default, an "authoritative text" on a tradition it does not faithfully represent.

It is not my purpose to judge the efficacy of Núñez' ritual activities or the impact of his

personal charisma upon his followers. Nor would I discourage the documentation of such activities. It may be that there are other individual curanderos or healers calling themselves "Santeros" who have created idiosyncratic practices very different from traditional Santería. This phenomenon itself may be of interest as a subject of ethnographic inquiry. However, documentation of such individuals, if made commercially available, should be contextualized and not passed off as representative of Santería as a whole.

The producers and crew who worked on *Yo soy hechicero/I am a Sorcerer* should be commended for their efforts to create a sympathetic portrait of a Cuban ritual specialist and his followers. It is hoped that, in future endeavors, they will demonstrate a better informed perspective without sacrificing the spontaneity and sensitivity of their approach.

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Maurea Landies is a graduate student in Ethnomusicology at Columbia University and has conducted research in African Caribbean ritual performance in New York City, the Dominican Republic, and Haiti.

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EOL 4 | Comments/feedback
<http://www.research.umbc.edu/eol/4/Landies/Hechicero.htm>
 60 captures
 3 Feb 1999 - 18 Nov 2024
 Apr JUN Aug
 07
 2003 2004 2005

About this capture
 hechicero.gif (8564 bytes)
 EOL Video Review

yo soy hechicero/I am a Sorcerer
 Producer: Iván Drufovka. Director: Ron Stanford.

1996. In Spanish with English subtitles. Video/color, 48 minutes. Available in VHS (NTSC, PAL, SECAM). Available from: Ron Stanford/Iván Drufovka, Box 74, Narberth, PA 19072 USA

video icon 0:06 Quicktime clip (760 kB)

video icon 0:35 Quicktime clip (1.5 MB)

News flashes of suspected ritual murders, sensationalized Hollywood dramatizations of human sacrifice and voodoo dolls.... These images of African Caribbean ritual are more easily encountered in the United States than responsible, informed documentary footage. Given the scarcity of commercially available visual documentation of African Caribbean ritual, it is unfortunate that the 1996 video *yo soy hechicero/I am a Sorcerer* directed by Ron Stanford and produced by Iván Drufovka, potentially reinforces misconceptions and offers information of questionable value regarding its purported subject matter, Santería.

In their companion website, the producers recommend the video for classroom use by departments of anthropology, ethnomusicology, African Studies, etc. Given the global reach of such a claim via the Internet and the dearth of available visual documentation of African Cuban ritual performance with English narration or subtitles, it is imperative that the educational value of this particular product be assessed.

In spite of the problematic nature of the video, the producers should be commended for the engaging quality of their videography and for attempting a sympathetic, sensitive portrayal of Cuban immigrant and self-proclaimed Santero Juan Eduardo Núñez, filmed among his followers and family at his New Jersey home. This video was created "without expert narration," according to the companion website. But even without narration, allowing the ethnographic subjects to "speak for themselves," the producers effectively delineate their agenda. They frame Núñez in a sympathetic manner through visual techniques and careful juxtaposition of testimonial and ethnographic segments.

Close-up shots of Núñez and his congregation create a sense of intimacy. Disorienting visual techniques such as extreme close-ups and angling the camera upward from the floor collapse critical distance and immerse the viewer in vivid sensory impressions of ritual space. The producers also employ testimonial segments to frame Núñez as a maligned innocent. His Pentecostal wife characterizes her husband as the "instrument of Satan," but Núñez' acolytes refute this charge and Núñez himself comes across as a warm, solicitous individual.

The problem with this video lies not in its portrayal of Núñez and his followers, *per se*, but rather in the producers' claim in their website that this video represents Santería, a religion of Yoruba origin devoted to divinities known as Orisha, long established in Cuba and flourishing in recent decades in the United States. The producers in their companion website allude to the difficulty of documenting Santería:

What can an outsider ever hope to understand about Santería, the widespread but little known constellation of Afro-Caribbean religions and cults which are mysterious by their very nature? (<http://www.hechicero.com>) [emphasis added].

Never mind that the producers employ the term "cult" which outside anthropological

literature has pejorative connotations. Are African-derived religions inherently any more "mysterious" than the Christian doctrine of the Resurrection or the Buddhist concept of Enlightenment? The producers seem, with their titillating promise of "spirit possession, animal sacrifice, mythic storytelling, physical healing" (video jacket) to target an uninformed audience, susceptible to the mainstream media image of Santería. The title of the video itself delivers up a healthy dose of exoticization: "Yo soy hechicero" could be translated, "I am a traditional healer" or "I am an herbalist/diviner." Since Núñez himself in the course of the video describes his activities as the use of plants and oils to heal people and improve their lives, the translation of "hechicero" as "sorcerer" seems puzzling, unless the term is intended to attract attention and sell videos.

The producers take pride in treading uncharted waters, discovering a "widespread but little known" phenomenon. But it is just not true that little is known about Santería. There is ample ethnography of Yoruba-derived religion in Cuba and the United States, as a cursory look at the references cited in this review will demonstrate. The yo soy hechicero video project was filmed across the Hudson River from New York City, where even a superficial investigation will unearth music and dance performances, art exhibits, scholarly presentations and theatrical works related to Orisha worship. Indeed, the lazy researcher can sit at home and gain access to Orisha websites and email discussion groups.

Eduardo Núñez characterizes himself on camera as a "Santero." But what defines Santería, other than the presence of a charismatic priest at the center of a religious house? According to scholars who have investigated religious houses in Cuba and in the United States, and according to my own research in African Cuban ritual in New York City since 1991, Santería is defined by practitioners as the continuity of Yoruba practices as they have been redefined and reinterpreted in the Americas (Bolívar 1990; Cabrera 1975; Canizares 1993; Mason 1997; Murphy 1989; Thompson 1983). According to these authors, and my own observation, a few of the structuring continuities which define Santería can be enumerated as follows; by way of contrast, Núñez' adaptation of these essential ritual elements is described in boldface:

1. The presentation of new initiates to the sacred batá drums during the initiation ceremony as a vehicle through which the new initiate is presented to the Supreme Deity. Drum and vocal salutes draw upon a specialized song repertoire during the initiation ceremony. [Núñez initiation of new acolytes: tape recording or CD. Throughout the video, recordings of mixed African Cuban sacred musical genres are audible, including well-known commercial recordings of Abakuá, Palo, and the batá drumming of Santería].
2. The participation of a complement of elders, each with a specialized function, during the various stages of initiation, including the bestowal of sanctified bead necklaces. [Núñez giving of beads: He is alone ostensibly possessed by an ancestor. Núñez initiation: He is alone ostensibly possessed by the Orisha, Changó.]

3. The use of live herbs and other natural materials individually prescribed for healing and purification. [Núñez gives out remedies in plastic bottles discounted @ 3 for \$21].

4. An extensive prayer liturgy in Lucumí (Creolized Yoruba), indispensable to initiation ceremonies [Núñez articulates a few catchwords in Lucumí, eg. aché (life-force), with the occasional insertion of Kongo-derived ritual vocabulary e.g. mbele (knife). No discernible prayers].

To verify the accuracy of my own perceptions, I played the video for master drummer and singer Felipe García Villamil of Matanzas, Cuba, who toured throughout Cuba as a ceremonial and stage performer for approximately thirty years before his arrival in the United States in 1980. He said that the syllables intoned by Núñez did not constitute recognizable songs or prayers from the Santería liturgy as performed in any of the regional variants with which he was familiar.

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EOL 4 | Comments/feedback
<http://www.hechicero.com/opinions/romberg.html>
30 captures
5 Mar 2001 - 19 Sep 2015
Apr JUN Aug
28
2003 2004 2006

About this capture

Raquel Romberg
Folklore and Folklife
University of Pennsylvania

Reprinted from MultiCultural Review / 101 December 1997

When I first participated in the screening of *yo soy hechicero* at the 1996 annual meeting of the American Folklore Society, I was astonished by the excitement and mixed reactions it provoked. Although everyone agreed that the video had been thoughtfully filmed and painstakingly edited, the lack of a narrator's explicit interpretative voice, translating the experiences, was unsettling.

Most admirably this video portrays seldom-seen transcendental practices such as animal sacrifice, sacred scarring, trance, and magical healing in their everyday context combined with ordinary life events, just as it really happens. Via close, slow shots, the film enables the viewer to get an in-depth sense of the participants' experiences, right in the midst of the most heightened emotions. No analysis or comments are needed. The only comments we do hear are those of the participants, family members, initiates, and helpers who tell their impressions of what they are doing in moving, informative, and sometimes funny ways.

With a touch of ingenuity, Stanford and Drufovka provide a candid, broad social context in which this Catholic-Yoruba healing-divination religion is practiced today. We hear Eduardo's mythological narratives of the orishas (deities), chants and proverbs in Yoruba, and how his urbanite godchildren respond in English, Spanish or "Spanglish" -- reminding everyone of who and where they are. Another glance at context, this time reflecting some of the attacks on this religion, is presented through the opprobrious

comments made by Eduardo's Pentecostal wife, which contrast with the nonchalant observations of their typical teenage daughter.

Always intertwining the extraordinary with the ordinary, the sacred and the profane, *yo soy hechicero* escapes stereotyping. Alongside the sorcerer's own captivating personal charm and his healing powers to cure drug addicts, heal gunshot victims, and save marriages, we see Eduardo, the sorcerer, and Miguel, his slave spirit, joking and fooling with the filmmakers and the rest of his initiates/clients.

The unexpected flight of a dove from the sacrificial pile, which accidentally turns off the lights in the shed breaks the order of ritual. I smiled. Is this the sign of the breaking of cultural barriers? The honesty and artistry of this videotape is surely to "bewitch" its potential audiences at many levels, enhancing their understanding of the subject in itself and provoking a thoughtful discussion of their reactions.

<http://www.hechicero.com/opinions/bonnie.html>

32 captures

4 Mar 2001 - 12 Sep 2016

Apr JUN Aug

21

2003 2004 2006

About this capture

Bonnie O'Connor
Folklore and Folklife
University of Pennsylvania

This remarkable video centers on Eduardo Núñez, a spiritual leader and healer in the Santería religious tradition, which is quite active in the United States today and which plays a central spiritual and healing role in the lives of its followers. This tradition is little known and poorly understood outside of its own population of followers; the attentions it does receive from outsiders are typically misinformed, prejudicial, and sensationalized.

Drufovka and Stanford's film is a matter-of-fact and straightforward presentation of the daily life and work of Eduardo and his congregation of initiates and petitioners. It is a noteworthy feature of this piece that the ceremonial events it documents are presented as they occur, from the perspective of the participants, without explanatory analysis by outside "experts." This is a rare approach even in ethnographic film to a subject that includes much that middle class, Anglo, or academic audiences might feel stands in need of explanation (trance and possession states, divination, sacrifice of animals in exchange for human well-being). It is a particular strength of the honest and unflinching film that all the explanation is left to Eduardo himself, and is the explanation that he makes to his followers as he proceeds through his provision of guidance and counsel, healing, and spiritual inspiration and teaching.

At the annual meeting of the American Folklore Society yo soy hechicero drew an audience of folklorists with wide ranging interests and specialties, including many in the field of religious study, and sparked a lengthy and productive discussion about many of the central issues that ethnographic representation raises for outsiders: whether or not analysis is required; who is qualified to analyze and explain religious experience; what are the mechanisms of prejudice and understanding among academics and the "general audience;" whose definitions of normalcy and reality are accepted; and so forth. Stanford and Drufovka's films raises "hot" epistemological and methodological issues, and forces audiences to turn their attention not only to the video's immediate subject, to their own reactions and their roots.

<http://www.hechicero.com/opinions/averill.html>

34 captures

4 Oct 2001 - 19 Sep 2015

Apr JUN Aug

20

2003 2004 2005

About this capture

Gage Averill
Music
Wesleyan University

yo soy hechicero challenges many stereotypes about Afro-Cuban religion (Santería or the Regla de Ocha), including those of some of its advocates, reminding us that Santería, like Catholicism or Buddhism, has many regional and personal-idiosyncratic variants.

I was intrigued by the mediated use of music in ceremonies, by the rare glimpse provided by the film into family conflicts over religious belief, and by the fascinating mixture of the "exotic" and the mundane, a mix coming more and more to characterize urban (and suburban!) life in late 20th-century America.

<http://www.hechicero.com/opinions/tucker.html>

37 captures

5 Mar 2001 - 25 Jan 2021

Feb APR Aug

27

2003 2004 2005

About this capture

Monica Tucker
Anthropology Undergraduate
San Francisco State University

"He sucked on a duck!"

It is gross, disgusting, 'primitive', and horrific. Some must leave immediately, while others are transfixed with morbid curiosity. Is this kind of graphic display really necessary?

Yes.

The scene being described is possibly the most unforgettable in the film *Yo Soy Hechicero*. Or, at least, it was the most unforgettable for myself. Eduardo performs a ceremony as a 'gift' for a woman. In the process the woman fondles a severed dove head, animals intended for sacrifice are running amok, and, yes, Eduardo 'goes down' on a duck neck. These elements make for great sensational cinema, but there is much more to this scene than its graphic content. Much more could be gained from close examination if one is willing to watch.

When speaking with Ivan, one of the filmmakers, I sensed a bit of pride in him that many people could not handle this scene and needed to leave during his screenings. Yet Ivan agrees that this is one of the most important scenes in the film and as he put it, "we wanted the audience to feel the same thing we felt. It is grotesque, but it is in the context of the film—without that moment, the film would have no impact."

The content of the scene is enough to make it notable, and it does convey to the audience what it is like to be a part of Eduardo's practice of Santería. From back history, I learned that the woman who is the focus of the ceremony is, at that time, not committed to the practice. The ceremony is performed to help convince her of the reality of the orishas and of her saint in particular. As we travel with her through the ordeal, we are being taken on a parallel journey by the filmmakers who hope to convey the 'reality' of the experience as they saw it. We follow her into trance and watch as she achieves what is needed to validate her experience. If we allow the scene to absorb us we too are brought through a trance-like experience; what we think we know of the world is challenged as we are asked to open ourselves to what we see and accept a new interpretation of reality.

The impact of this scene is greater than if we were reading an impersonal, impassionate description of Santerian practices. Though removed to a safer distance from the intimate exchange, we get to experience something outside of most of our normal paradigms without offering much of ourselves in return. Why is this important? According to author Joseph Murphy, "Santería, as a religion, requires this 'sense' of religion in the observer in order for him or her to understand it properly. It is impossible for the outsider to know what Santería means to the Santero, but this religious sense in the observer can only bring him or her closer to what a santero believes than attempts at detached objectivity" (1988: 128). The filmmakers' gift to us is this audio-visual experience that challenges us to consider Santería with greater empathy by being a part of the ceremonies. And they are nice enough to take the time to make the contacts and personal investments that

allow us to have such intimate information without us needing to commit anything of ourselves.

Decoding

To bring more depth and context to this scene, I examined it many times. Through reading I gained a better understanding of elements in the ceremony. The greatest resources I had were the filmmaker, Ivan Drufovka, and an interview with Eduardo Nunez himself.

The woman in the ceremony is Alba, who is featured a few times with her husband Johnny. At this time, Johnny had been abusing his wife and the two were seeking help from Eduardo after a bit of trouble with the police. Eduardo explained to me that Johnny was a 'macho' type of man who had hit his wife. Because they had fought, Eduardo informed Johnny that, "you are a son of my house and she is a daughter—so you are in trouble with me." Ivan had explained that Eduardo is angry with Alba during this scene. When I inquired about this Eduardo claimed that he was angry because he had been telling Alba to leave her husband, she needed to change her life and not "continue the circle." In the scene the husband is shown sitting on the couch gazing down. It could possibly be interpreted that Johnny is regretful, or embarrassed.

As the scene mentions, the ceremony performed is a 'gift' for Alba. When I asked Eduardo why, he explained that the ceremony was intended to change her life, it was needed to help her with problems in the house. She did not have money; money for candles, animals, the items that would help her bring prosperity to her life, and therefore, she couldn't get the help she needed. Eduardo was giving this ceremony to her as a gift to help her, "a gift of life in exchange for life to make everything OK." Ivan also explained that Alba was not committed to the tradition and that this ceremony was intended to help her become committed. The ceremony would convince her that her saint was Ochun.

From further reading, I was able to decipher more elements of the scene. For example, the beads Alba wears are blue and white, the colors of Yemaya, the ocean mother. Yemaya's animals include the duck, which is given here in sacrifice. According to Eduardo, Yemaya and Ochun are like twin sisters. Alba's path is Ochun. Ochun is the real mother and Yemaya is a step mother. When one Orisha has a child the other one 'carries' it. This seems to apply to Alba, who is the child of Ochun, but is wearing the colors of Yemaya. Also, towards the end of the ceremony Eduardo is spinning Alba around and seems to call out "Yemaya, Yemaya." These elements reveal which orishas Eduardo is working with for Alba's benefit.

The duck, an animal of Yemaya, is given to the "powers of the universe" to bring prosperity to Alba. The blood of the animal, still fresh on the knife, is placed on Alba's tongue (much to the amusement of an onlooker). This exchange was an act of respect for the animal given. According to Eduardo, every person on the planet must give respect to the killing of an animal. A prayer or secret is needed to show respect for the

life given to us by God in exchange for the life of the animal. The blood is given to Alba to represent how the life of the animal was given to her by God.

The duck placed on her head has its own significance. The head in Santeria practices is the seat of the Orishas. When the head has been properly prepared through initiations, the Orisha will come down to take its place in the head. The head is also associated with the sacred stones that are said to contain the essence of the orishas. Sometimes during initiation, a devotee will shave his or her head to resemble a stone, the other seat of the Orishas. "When blood is poured on the 'heads' of the Orishas, the sacred stones, or the prepared heads of initiates, the orisha is fed, and the devotee shares in the Orisha's ashe (life force)" (Murphy 1988: 136). Eduardo explained that the duck on Alba's head was there as an offering of blood to feed her orisha.

Cinematic Handling

If one can manage to keep their eyes on this scene they will notice some cinematically perfect moments. These beautiful moments are part intuition of Ron, the cameraman, and part extreme luck. When editing for the finished product, how could one resist not putting this scene in here? The mood of the scene is mostly chaotic, there are quick edits that add tension to the already disorderly happenings. In such a sacred moment, we are faced with the mundane acts of animals evading capture and knocking over offerings in the process. In one of the most charming moments, a dove manages to slip from its perch on the picture frame causing the lights to go out. These mishaps could have been edited out, showing a ritual without incident, but I believe the overall impact would have been lessened.

From chaotic and quick movement, we are given slow intimate moments with the subjects of the film. These shots emphasize the contrast with the erratic atmosphere and bring us closer to an understanding of a sacred moment. Following recapture of the pigeon and its sacrifice, we are allowed an incredibly close shot of Alba's hands with their delicately manicured fingernails ornamented with roses. The camera pans up to her bosom and comes into focus on her beaded necklace of blue and white. When the camera pans back down to the hands they are open, revealing the severed dove head, its eyes closed and looking peaceful. These hands with their flowered nails caress the head of the bird. This is entrancing, capturing a sincere moment in such slow, close focus that at the same time shocks us with its content. It is beautiful and grotesque. We then return to the quick edits and another fiasco with the duck, also evading capture.

The duck is retrieved and a bag is put over its head to calm it, bringing it to sleep before its death. From below we see Eduardo, bare-chested and deliberate, dedicate this animal to the universe for the sake of Alba. The knife is raised, covered in feathers and is brought down to finish the job. This is another pause in the proceedings which emphasizes the sacredness and importance of the act.

My understanding from Ivan is that he and Ron discussed whether or not to put the

moment Eduardo tastes the duck neck in, but it was the culmination of the act; what came from this long, involved ceremony. We apparently miss the beauty of the duck crowning her head in that moment which, as Ivan explained, "was beautiful, like a hat." As it rests on her head, the music droning in the background, the animal begins to move, 'beckoning' Eduardo. At that very moment the music cuts, giving us silence as Eduardo places his mouth over the duck's neck. Just as he begins pulling back off the neck, the music starts again with a loud cry. I have watched this closely many times and it is not an audio edit. The culmination of the ceremony performance just 'gels' at that moment bringing us one of the most incredibly lucky cinematic moments captured.

For those still watching after this point, the scene picks up pace again and Alba reaches her trance state. She stumbles around and ends up on the ground, enfolded in the arms of Eduardo. After being helped to the couch, she is slapped out of her trance and is left to look stunned and dopey as a phone begins ringing. This audio, which is matched to the following scene, brings us also out of our own personal moment and the filmmakers lead us back to another world, just as Elba is being brought around.

Conclusion

What is so disturbing about this scene that causes audiences to leave? The immediate answer is that this scene shows graphic animal sacrifice. There has been much controversy over the use of sacrificial animals in Santeria practices. In one community, the residents objected to the religion enough to attempt a ban on animal sacrifice under the guise of health concerns and sanitation (see Church of the Lukumi Babalu Aye, Inc. and Ernesto Pichardo vs. City of Hialeah). Just as this court case was a façade for the religious intolerance of others, so could this first reasoning be façade for our reactions to the primeval acts and qualities of this scene that are antithesis to our paradigm of understanding. What we are confronted with are challenges to the most intimate of acts: eating, sex, death. We are faced with raw meat, raw experience; its not clean, its not neat, but it is holy and sacred. The western culture has denied these elements since the creation of the bourgeois class which brought with it bourgeois manners. These acts are so intimate and so connected to the acts of living, but are largely sanitized or hidden by dominant culture. The scene is powerful for this reason. Manipulating these forces that touch all of our lives is the power that Eduardo wields.

Possibly more unpalatable to audiences is the homoeroticism in the act of tasting the blood of the duck neck. I asked Eduardo what was happening at this moment. The Orisha that was riding him conveyed that when it tasted the blood that was offered to it, then "I will prove I am here." The Orisha is accepting this offering and in doing so is saying to Alba, "I accept you." She is a daughter of Ochun now. The offering is made from the head since it is the seat of the orisha, where it resides. The head is offered blood and the Orisha that possesses Eduardo takes sustenance from this offering.

When I explained to him that many people comment that the neck looks like a penis, he laughed but did not comment further. In the course of my reading I found other

references to behavior that could be interpreted as homoerotic, such as saints 'mounting' their devotees and Orishas becoming spouses of their followers (see Murphy 137, 140-142). Regardless of the reasons for the act itself, the homoerotic display seems to bother the audience. The man they are watching has been transformed into a beast taking pleasure in primeval acts of eating raw meat in a sexual manner. Sex, death, and the reality of food processing are what confront our audience, and since these acts are normally performed out of view, the graphic combination is shocking.

Afterword

The story of Alba does not end with this ceremony. Perhaps, it can be seen as more of a beginning. Eduardo informed me that Alba did change her life and break free from the circle she was trapped in. I did not find out what happened to Johnny, but Alba has found a wonderful new gentleman, according to Eduardo. This new man works a lot and has 'much prosperity.' The two have bought a new house and Alba is actively participating in the Santeria tradition. Whether we as an audience accept the ceremony which was performed for Alba's benefit, Alba herself has found something to be gained from the spiritual tradition that Eduardo offers.

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<http://www.hechicero.com/opinions/dunbar.html>

30 captures

18 Jun 2001 - 19 Sep 2015

Apr JUN Aug

About this capture

Peter Dunbar
Aborisha (Ifa)
Seattle

I must weigh in with ethnomusicologist Maurea Landies on her side of the welter of opinion about what this film represents. I recognize in Juan a possibly initiated person in the Regla de Ocha, or Afro-Cuban orisha worship. Though he claims to know things that are secret, and thus things that we cannot know ourselves, I can see Juan does not show evidence of basic training in the Regla de Ocha. Now, he is not unique in this. Many initiates are untrained, for a variety of reasons. But most initiates will know, and are proud to say, who initiated them, who initiated their initiators, and have others who were present at the time to affirm their claims. We do not hear of this in the film.

Gage Averill makes the statement "...yo soy hechicero challenges many stereotypes about Afro-Cuban religion (Santería or the Regla de Ocha), including those of some of its advocates, reminding us that Santería, like Catholicism or Buddhism, has many regional and personal-idiosyncratic variants."

I have to question if Juan represents a personal-idiosyncratic variant, or a pastiche of notions about spiritual praxis that is common amongst the untrained. Also common amongst them is a claim to be a medium. One witnesses the attitude, "I don't need training, I've got a direct line to the healing power." I also don't understand why Gage Averill was intrigued at the "mediated use of music in ceremonies." John Amira is a great player and the sound track, in part, features authentic Havana-style bata, but it does not relate to the action in the film in any ritual way. If a priest is trained, and that training will include knowing a repertory of sacred song in lukumi, they can be sung by the people with an accompaniment of hand clapping, or drumming with conga drum and shekeres. This ritual integrity is an essential for there to be healing, because it is the active, conscious participation of the community makes the connection between the heavenly realms and the earthly one that is central to the African paradigm.

<http://www.hechicero.com/storyhome.html>

59 captures

20 Apr 2000 - 17 Sep 2019

Apr JUN Aug

04

2003 2004 2005

About this capture

Santeria

opinion

Stories play a big role in Eduardo's religious practices. They teach, entertain,

and sometimes shock his parishoners. But through these stories it's possible to get a glimpse of the way his religion sees the world.

As he was recorded telling these stories, Eduardo was possessed by Miguel, a spirit of the dead, or eggún.

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<http://www.hechicero.com/storyhome.html>

59 captures

20 Apr 2000 - 17 Sep 2019

Apr JUN Aug

04

2003 2004 2005

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FreeCounter
<http://www.hechicero.com/COCO/coco1.html>
36 captures
3 Mar 2001 - 9 Dec 2019
Apr JUN Aug
04
2003 2004 2005

About this capture

<http://www.hechicero.com/mivida.html>
46 captures

19 Jan 1998 - 10 Dec 2019

May JUN Jul

04

2003 2004 2005

About this capture

Juan Eduardo Núñez carries the ancestral world to his congregants. He is the caballo, the horse, on which ride numerous spirits of the dead, called eggun, and Yoruba dieties, called orishas. It seems that el caballo is ridden most frequently by an eggun named Miguel, or Miguelito, as he's fondly called by the many congregants who seek his advice.

According to Eduardo this particular eggun, also called an iku, started life as a Zulu prince named Yabuquenque. He was captured by slave traders, given the name Miguel, and eventually taken to Cuba, where he became a cimarrón, or runaway slave.

We tried on a number of occasions to elicit Miguel's slave narrative from Eduardo, but without much success; his delivery was dry and matter-of-fact. The following story was recorded not by Eduardo, but by Miguel, after having possessed Eduardo. When we asked Miguel to tell us his story, he told it eloquently and with deep emotion.

Juan Eduardo Núñez entrega el mundo de los ancestros a sus feligreses. Él es el caballo, el medium, sobre el cual montan los espíritus de los muertos o egguns, y las deidades yoruba u Orishas. Con frecuencia Eduardo es montado por un eggun llamado Miguel o cariñosamente Miguelito por los que piden sus consejos.

Este eggun o iku, según Eduardo, era un príncipe Zulú llamado Yabuquenque. Comerciantes de esclavos lo aprehendieron y lo llevaron a Cuba donde le dieron el nombre de Miguel. En Cuba Miguel se convirtió en esclavo cimarrón.

Eduardo trató varias veces de contarnos la historia de Miguel pero su forma de narrar era desapasionada. La historia siguiente fue contada por Miguel después de haber poseído a Eduardo. Cuando le pedimos a Miguel que nos contara su historia nos la narró con elocuencia y pasión.

remember the period when I was taken as a slave, when they hunted me like a little bird in the mountains, a helpless little bird. No, let's think of another animal, maybe a goat. That's it! To be a little helpless bird is not so wonderful. Tell me, does a black man seem like a helpless little bird to you? Well, it was around the year of 1490, 1500, that I was caught as a slave. I went from land to land. First, I went to the Tortoise Islands. From there I was taken to a land that they call Ta... Ta... Tahití.

WOMAN: Tahití.

i época en que yo me acuerdo cuando yo fui tomado como esclavo, que me cazaron como si fuera pajarito en el monte. Pajarito no. Vamos a poner otra cosa. Vamos a poner otro animal. Como si hubiera sido un... chivo, ¡vaya! Eso de pajarito suena más feo, ¿verdad? ¿Verdad que sí? Dime tú un negro pajarito, ¡vaya para el carajo! Bueno, fue por allá por el año de 1490, 1500, fui cogido como esclavo. Me pasaron de tierra en tierra. Primero estuve en Islas Tortugas. De ahí me llevaron a una tierra que le llaman Ta... Ta... Tahití.

MUJER: ¡Tahití!

Yes, ma'am! That's what they call it now. After that they sold me to a place called the Dominican Island. La Dominica. From there I was taken to Majaica.

WOMAN: Jamaica.

And I recall that I was sold to a Spanish Christian named Francisco Balboa de González. No, that's backwards, Francisco González de Balboa... for \$27 pesetas - the going rate.

My name was changed from Yabuquenque to Don Francisco Miguel de González. What I'm telling you happened a long, long time ago - around the years of 1490, 1500, 1515 -- right around those years. I sometimes make mistakes with numbers. But don't get confused. It wasn't in the 1900s or the 1800s. It was in the 1700s or 1800s.

Sí señor! Ahora le llaman a eso. De ahí me vendieron a otro lugar que se llama Isla Dominicana. La Dominica. De ahí me llevaron para Majaica.

MUJER: ¡Jamaica!

Y me recuerdo que me vendieron a un cristiano español llamado Francisco Balboa de González. No, al revés, Francisco González de Balboa... por \$27 pesetas... normalmente.

Yo pasé mi nombre de haberme llamado Yabuquenque a llamarme Don Francisco Miguel de González. Eso te estoy hablando que hace que llovió con cojones, entre 1490, 1500, 1515 por ahí, por ahí, por ahí te estoy hablando. Yo en números soy un poquito equivocado... No, 1900 ¡no! 1800, no se equivoquen... 1700, 1800... por ahí fue.

IVÁN: You gave me two dates, the 1500s and the 1700s. That could cover three centuries.

Don't make me out to be so old, pendejo. Can't you see that I don't want people to know my real age? It was between 1490 and 1500 (laughs).

Yes, it was between 1490 and 1500 when they captured me as slave, according to the Spaniards. But I'm not sure that it happened exactly like that. According to the official papers it was decreed that I was of the property of Francisco González de Balboa, with the official seal of the central government - I don't know all the details of this bullshit. I believe that it was in 1490, 1500, right around there. I can't be absolutely certain because I learned much of this from other black people who spoke the language of the whites. I was very young.

IVÁN: Me dio dos fechas, 1500, 1700. Son tres siglos.

No me pongas tan viejo, pendejo. Tú no ves que yo no quiero que la gente sepa mi edad verdadera. Fue entre 1490 y 1500 (ríe).

Sí, fue entre 1490, 1500 cuando me cogieron como esclavo. Bueno, supuestamente según los españoles. Por eso no te sé decir específicamente si era así o no era así. Pues según cuando me escribieron los papeles de propiedad regía que yo era de la propiedad de Francisco González de Balboa, acuñado por la casa central de no sé quien carajo. Toda esa mierda. Creo que fue en 1490, 1500, por ahí está, por ahí está. No puedo darte fijo, fijo, fijo porque yo me enteré por otro(s) negro(s) que hablaban la lengua de los blancos y me lo decían a mí, y sí yo era muy pichón. Yo era muy pichón.

IVÁN: And, how did you get to Cuba?

In a ship! Just like everyone else. Have you ever seen a black person fly? The day that

you see a black person fly, you can say, "This is fucked up -- white people are finished." (laughs).

They hunted us. We were caught by some English and Spanish slave traders. There was a conflict. There were people following the slave ships. There was a "boom, boom boom" in the sea, the English ship was messed up, and the Spanish ship, filled with black slaves, started sailing from port to port.

I was carried to the Tortoise Island, escaping from some pirates. After that that happened we found ourselves in the high seas with other pirate ships. Because the black slaves were valuable, the pirates would try to steal the slaves, along with all the goods in the ships.

IVÁN: Y, ¿cómo llegó a Cuba?

¡Ay niño! en barco. Como llega todo mundo. ¿Tú has visto algún negro volando por ahí? El día que tú veas a un negro volando, di: "Ay se jodió esto, ya los blancos están perdidos." (ríe).

Nos cazaron. Nos cogieron unos traficantes ingleses y españoles. Hubo un conflicto. Había unos personas que estaban persiguiendo a los barcos que cargaban tráfico de negro(s). En aquella ocasión hubo un "pum, pum, pum, pum" en la mar, el barco inglés se jodió y los españoles siguieron con los negros por ahí por allá.

Me llevaron a la isla Tortuga, huyéndole a unos piratas. Después que eso pasó nos encontramos en alta mar con otro grupo de barcos que eran de corsarios. Entonces, en ese tiempo como los negros valían, y cada vez que veían un barco español o uno de los traficantes de la trata de negros, los atacaban para robar a los negro(s) y todo lo que llevaban los barcos.

When we were in danger they would open the hatches and all the blacks would be thrown into the sea. When they closed the hatch, there were no more blacks left. Understand? It was risky. Sometimes it was better to die than to be a slave.

Then, we were carried to the land of Tahiti. There we were sold for a few miserable pennies. Then we were sold again and carried to Dominica. And from there to Majaica (Jamaica). From Majaica we were bought - in the era when the capital of the land of Cuba was called Hanábana. Today it is called Havana, but in that era was called Hanábana. It was the first Spanish colony in the land of Cuba.

Entonces, eso era una compuerta cuando se veían en peligro abrían las compuertas y

todo(s) lo(s) negro(s) iban a la mar. Cerraban la compuerta y nadie tenía negro(s). ¿Me está entendiendo? Quiere decir que era un riesgo. A veces era preferible morir antes de ser esclavo.

Entonces, nos llevaron a la tierra primeramente a Tahití. Ahí fuimos vendidos por unos miserables centavos. De ahí nos volvieron a comprar y nos llevaron a la tierra Dominica. Y de ahí nos llevan a Majaica. De Majaica nos compraron en la época en que la capital de la tierra de Cuba se llamaba en ese tiempo se llamaba Hanábana. Hoy se llama Habana, pero en aquella época se llamaba Hanábana. Fue la primera colonia fundada por los españoles en la tierra de Cuba.

Now let's leave history aside - it makes me want to cry. When I was in my land I was a prince. I was the king's son, his chief son. I already had a wife(negra) and three children (negritos). A five-year-old daughter.

A son of a year and a half; and

another son just over a month. When the Spaniards caught us, caught my wife, caught my two children who were old enough to walk, mounted them over there before my eyes and those of my wife. They caught my one-month-old and smashed his little head against the trunk of a tree because he had no value as a slave. For this reason I don't like to recall my time as a slave. He was taken by his little leg and smashed against the trunk of a tree. I never saw my wife again. I never again saw my two sons.

Bueno, para dejar un poquito la historia que me hace más agua te voy a decir algo. Cuando yo fui, cuando yo estaba en mi tierra yo era príncipe en mi tierra. Yo era hijo de rey, normal de mi tierra; hijo de cacique principal. Yo ya tenía una negra con tres negritos.

Una negrita que tenía cinco añitos, iba para cinco. Un negrito que tenía un año y medio; y otro negrito que tenía un mes y unos días de haber nacido. Cuando los blancos españoles nos cogieron, cogieron a mi negra, cogieron a mis dos negritos que caminaban, los montaron allá y delante de los ojos míos y de mi negra, cogieron a mi negrito de un mes y le desbarataron su cabecita contra el tronco de un árbol porque no podía servir para esclavo. Por eso no me gusta recordar mi tiempo mi negro. Lo cogieron por su piernita y lo destroncaron contra el tronco de un árbol. No vi más a mi negra. No vi más a mis dos negritos.

The hatred against the whites was so great, but today I receive the light of God so that I can help whites, too. Do you see the different paths that God travels? Today you hurt me, and tomorrow I'll pay you back with a good turn. Perhaps in life, perhaps in death. But nobody ever told me that my spiritual mission would be to help the descendents of the whites who destroyed my family, who filled my heart with the blood of sadness when was alive. That is the story of this humble black man.

El odio contra los blancos fue tan grande que hoy recibo la luz de Dios para que yo ayude a los blancos también. Viste la diferencia, viste por qué camino trabaja Dios. Hoy tú me haces un mal y mañana te pago con un bien. Quizás en vida, quizás en muerto. Pero nadie me podía decir que yo iba a cumplir mi misión espiritualmente ayudando a la descendencia de los blancos que destruyeron toda mi jerarquía de familia, y me llenaron el corazón de sangre cuando estaba en vida. Esa es la historia de este negrito.

FreeCounter

<http://www.hechicero.com/womansatan.html>

43 captures

17 May 2000 - 9 Dec 2019

Apr JUN Aug

04

2003 2004 2005

About this capture

As he works with his congregation, Juan Eduardo Núñez is frequently possessed by an egún, or spirit of the dead, named Miguel. Whereas Eduardo himself is a mild-mannered, polite person, Miguel can often be wittily obscene and more than a little outrageous.

The following parable, which does not appear in the video, is one of the many that we recorded during production. In this instance, Miguel was speaking to two female congregants, one of whom was seeking marital advice.

nce the devil appeared to a man who had lost faith. He had had everything, but lost it all. In a moment of desperation, the desperation that one has when one loses everything overnight for no apparent reason, he shouted, "Satan!"

At that moment Satan came and said, "Did you call me?"

The man was frightened and said, "No, no!"

Satan replied, "Yes! You invoked my name. Tell me what you want. I am here to help you."

And the man said, "Good. If you are really Satan, I want you to end all my misery and pain, to cure my diseases and those of my children."

Satan extended his hand and said, "Look. I can give you all that you ask for and more"

And the man said, "What do I have to do?"

Satan replied, "You have to sign an agreement with me, and everything will be yours. It is a ten-year agreement that you will have to honor. If you do not honor it, I will come back for your soul."

The man said, "Yes, yes, as you please." And he signed the agreement.

The man prospered. He became wealthy and highly respected. No one in his family ever got sick again. But he forgot the agreement. After ten years he heard someone knocking at his door.

When he opened it, Satan said to him, "Good evening."

And the man screamed, "You're back!"

Satan replied, "Yes, ten years have passed and you haven't honored our agreement. I will be back for your soul tomorrow night at eleven."

"No, no, no, no!" said the man.

Satan said, "Remember, tomorrow at eleven o'clock."

The man wept sadly, crestfallen. His wife saw him crying and asked, "What's wrong, my husband? Why are you crying?"

The husband responded, "Do you see how healthy our children are? Do you see all our prosperity? It is because I made an agreement with Satan, an agreement which I have not honored. Because of that, he is coming tomorrow night at eleven for my soul."

And she said to him, "When Satan comes for your soul I want to speak with him. I will introduce myself to him. Relax, my husband. Don't cry."

The next night Satan came at eleven o'clock. He knocked and the woman opened the door: "Come in, Satan."

And he said to her, "What is it you want with me?"

"Well," she said, "I have learned that my husband signed an agreement with you and didn't fulfill it, and you have come here to take his soul. So, I have a puzzle for you. If you can solve it, you will have my husband's soul -- and mine as well. But if not, you cannot have either of our souls, and we will keep all of our riches."

Satan thought long and hard about the woman's proposal. Finally, he said to her, "That's good! Two for one. I accept! What do I have to do?"

She said, "Straighten this pubic hair."

To this day, with an iron and an ironing board, Satan is still trying to straighten that pubic hair.

his story is important because it shows that women are stronger than men. When women pretend to be weak, it is at that moment when they are the strongest. You can see in this story that it was the woman, not the man, who defeated Satan. If you look carefully in paintings, you can see a woman mounted on a lion with a whip in her hand. Women are strong. Women have six senses, men five. If a woman weeps she wins. If a woman screams she wins. If a woman complains she wins. Women are stronger than men. Always keep this in mind.

FreeCounter

<http://www.hechicero.com/mujerysatanas.html>

55 captures

19 Jan 1998 - 09 Dec 2019

May JUN Jul

04

2003 2004 2005

About this capture

Mientras da consejos a su congregación, Juan Eduardo Núñez es poseído a menudo por Miguel quien es un espíritu de la muerte o eggun en lengua Yoruba. Eduardo es una persona considerada y comedida mientras que Miguel puede llegar a ser una persona ingeniosamente obscena y algunas veces afrentoso.

La parábola siguiente, que no aparece en el video, es una de la muchas que nosotros filmamos durante la producción. En este ejemplo, Miguel se dirige a dos mujeres, y a una en específico quien le pide consejo matrimonial.

na vez viene el diablo porque había un hombre que había perdido la fe. Tenía de todo. Y de buenas a primeras se quedó sin nada y perdió la fe. Y en ese momento de furia que uno tiene porque lo tiene todo y lo pierde todo de la noche a la mañana, por causa de cualquier cosa, uno se dice a sí mismo:

--¡Ay Satanás!

Y en esa exclamación viene Satanás y le dijo:

--¿Me llamabas?

El hombre se asustó y le dijo:

--¡No, no!

Dice:

--¡Sí! Invocaste mi nombre. Dime lo que quieres. Aquí estoy yo para ayudarte.

Y él le dijo:

--Bueno. Si es verdad que tú eres Satanás yo quiero que tú me saques de toda la miseria y calamidad que tengo en este momento, que le me cure todas las enfermedades que tienen mis hijos y que yo vuelva a hacer como era antes. Satanás extendió sus manos y le dijo:

--Mira, todo eso es tuyo. Mira, todo esto es para ti. Mira lo que tienes delante también es para ti. No mires a tus espaldas.

Y él le dijo a Satanás:

--¿Qué debo de hacer?

atanás le dijo:

--Firmar un pacto conmigo. Lo vas a tener todo esto es tuyo. Es un pacto por diez años que tú tienes que cumplir. Si no lo cumples a los diez años vengo a buscar tu alma.

Y él dijo:

--Sí, sí, como no.

Y firmó el pacto. El hombre empezó a prosperar y a prosperar y a prosperar. Era el hombre más eminente; era el más rico de todos los lugares. No había quien se enfermara en su familia. Pero se olvidó del pacto. A los diez años escucha tocar a la puerta. Cuando abre la puerta le dice Satanás:

--Buenas noches.

Y él le dijo:

--¡Ay! Tú aquí.

Y le dijo:

--Sí, se cumplieron los diez años. Y no has cumplido el pacto. Vengo a buscarte mañana a las once de la noche

Le dijo:

--¡No, no, no, no!

Dice:

--Ya se cumplió. Y tú no cumpliste y yo cumplí. Recuerda: mañana a las once.

El hombre se quedó triste llorando, cabizbajo y viene su mujer y le dice:

--¿Qué te pasa marido? ¿Por qué lloras?

Le dijo:

--¿Tú ves toda la riqueza que tú tienes? ¿Tú ves toda la salud que hay nuestros hijos?

¿Tú ves la prosperidad tan grande que hemos tenido? Ha sido por esto y esto y esto.

Yo hice un pacto con Satanás y sucedió así, así, y vino y mañana a las once viene a buscarme. Ella le dijo:

--Cuando venga yo quiero hablar con él.

Le dijo:

--No, no, no. Tú no puedes meterte en eso.

--Tú le dices cuando Satanás venga a buscarte yo quiero hablar con él. Si tú no me llamas yo me voy a presentar. Estate tranquilo marido. No llores más

egó el día normal y Satanás vino a las once de la noche, toca a la puerta y la mujer le abrió la puerta y le dijo:

--Pase adelante Satanás o Lucifer.

Y él le dijo:

--Y usted que quiere hacer conmigo.

Le dijo:

--No que, yo me enteré que mi marido hizo un pacto con usted y que él no cumplió y usted lo viene a buscar. Pero yo tengo una propuesta para usted. Si usted gana usted se lleva mi alma y la de mi marido. Pero si usted pierde deja el alma de mi marido tranquila y la mía también, y no perdemos nada de lo que tenemos.

Satanás se puso a darle para atrás a todo, todo. Imagínate Satanás el que hizo lo malo. Tiene que saber todo.

Y cabicando haber que la mujer le tenía. Al final Satanás se convenció y le dijo:

--Está bien, dos por una. ¡Acepto! ¿Qué tengo que hacer?

--Enderézame este pendejo.

Todavía Satanás está aplanchando el pendejo.

sta historia es para que ustedes sepan que la mujer es más fuerte que el hombre. La mujer cuando se hace la débil es cuando está verdaderamente venciendo. La mujer fue la única que venció a Satanás. Si ustedes se fijan bien en todas las pinturas, en todos los lugares siempre ponen a una mujer montada encima de un león con un látigo

en la mano. La mujer es fuerte. La mujer tiene seis sentidos, el hombre cinco. Si la mujer llora gana. Si la mujer grita gana. Si la mujer se queja gana. La mujer es más fuerte que el hombre. Siempre tengan eso presente, tanto ustedes las mujeres como ustedes los hombres.

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Santeria,
A syncretistic Caribbean religion
horizontal rule

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Santeria is also known as: Regla de Ocha, La Regla Lucumi, Lukumi, etc.
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Terminology

bullet Regla de Ocha (The Rule of the Orisha) is the proper name for this religion. Ocha is an abbreviation.

bullet Santeria (The Way of the Saints) is the common, popular name.

bullet Lukumi is also used; it is related to a Yoruba word meaning "friend". It is used to refer to both the religion and the practitioners of Afro-Cuban worship of the Orishas.

bullet La Regla Lucumi is still another term used to refer to the religion.

bullet Candomble Jeje-Nago is its Brazilian name. The religion is divided into various traditions, reflecting the different nations of origin: (Angola, Efan, Fon, Ijesa, Ketu, etc.).

bullet Macumba is sometimes used as a synonym for Santeria. In fact, Macumba is a derogatory word used to refer to a supposedly evil form of Witchcraft. We will not use the term here.

bullet Aborisha is a term that refers to both the worship of the Orisha, and to the individual worshiper.

Quoting an essay on "The Lukumi Tradition" by Afolabi:

"The name by which the religion is now most commonly known, "Santeria," is a pejorative term first applied by the Spanish to the religious practices of the peasantry. It was used as a derogatory reference to the unusual amount of devotion and attention paid to the Catholic Saints, often in preference to Jesus Christ. This term was again used in Cuba to identify the "pagan" religion. The Yoruba devotion to the Orishas, who were often referred to as "santos" ("saints") by both slave and slave-owners, was mistakenly seen as the 'fanatical' worship of demigods and the neglect of 'God.' Therefore, the opprobrious and demeaning term 'Santeria' was extended to the religious practices of the so-called 'savages.' Only in recent years, after having the label applied by outsiders for an extended period of time, has the term begun to be used by members of the religion. 2

horizontal rule

Introduction

Santeria is a syncretistic religion of Caribbean origin. It incorporates the worship of the Orisha (literally "head guardian") and beliefs of the Yoruba and Bantu people in Southern Nigeria, Senegal and Guinea Coast. These are combined with elements of worship from Roman Catholicism.

Its origins date back to the slave trade when Yoruba natives were forcibly transported from Africa to the Caribbean. They were typically baptized by the Roman Catholic church upon arrival, and their native practices were suppressed. They developed a novel way of keeping their old beliefs alive by equating the each Orisha of their traditional religions with a corresponding Christian Saint. Many traditions within the religion recognize different equivalencies. One common example includes:

bullet Babalz Ayi became St. Lazarus (patron of the sick)

- bullet Shangs became St. Barbara (controls thunder, lightning, fire...)
 - bullet Eleggua or Elegba became St. Anthony (controls roads, gates etc)
 - bullet Obatala became Our Lady of Las Mercedes, and the Resurrected Christ (father of creation; source of spirituality)
 - bullet Oggzn became St. Peter (patron of war)
 - bullet Oshzn became Our Lady of Charity (controls money, sensuality...)
- horizontal rule

Location and numbers of followers of Santeria:
Santeria is currently concentrated in:

- bullet Cuba and other Caribbean islands.
 - bullet The Hispanic population in Florida, Puerto Rico, New Jersey, New York City and Los Angeles.
 - bullet Argentina, Brazil, Colombia, Mexico, and Venezuela.
 - bullet France, and the Netherlands.
- It had been actively suppressed in Cuba since the communist revolution - particularly during the 1960's. However, oppression has now largely ended, and the popularity and practice of Santeria exploded in Cuba during the 1990's.

The number of followers of Santeria in North America have been variously estimated:

- bullet According to Adherents.com, various sources have predicted:
- bullet Florida: 60,000
- bullet U.S.: 800,000
- bullet North America: 500,000 14
- bullet J.E. Holloway, the author of "Africanisms in America" estimates:
- bullet New York City: 300,000 15
- bullet Egbe Lukumi estimates:
- bullet U.S.: over 5 million. 16
- bullet The "American Religious Identification Survey, (ARIS)" by The Graduate Center of the City University of New York computes:
- bullet U.S.: 22,000

We suspect that the ARIS survey is reasonably accurate. It involved telephone interviews of over 50,000 individuals. Apparently five of them responded that their religion is Santeria. An unknown number of Santerians probably refused to answer the question. If we assume that three refused to answer, then one might estimate that there are a total of 35,000 Santerians in the U.S.

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Santerian Beliefs:

Many Santerian beliefs are not freely discussed outside of the faith. In addition there are many religious leaders whose beliefs and practices differ significantly. The following is a general outline of what is known:

- bullet Deities: God is referred to as Olorun, or Olódùmarè, the "owner of heaven". He is the supreme deity, the creator of the universe, and of the lesser guardians, called Orisha. Each of the latter has an associated Christian Saint, a principle, important number, color, food, dance posture and emblem. The Orishas need food in the form of animal sacrifice, and prepared dishes, as well as human praise in order to remain effective.

- bullet Ritual Sacrifices: These form an integral part of many Santerian religious rituals. The animal's blood is collected and offered to the Orisha. Chickens are the most common animal used. Their sacrifice is believed to please the Saints, and to bring good luck, purification and forgiveness of sins.

- bullet Possession: Rhythmic sounds and feverish dancing during Santerian rituals are believed to lead to possession of the individual by the particular Orisha being invoked. The individual then speaks and acts as the Orisha.

- bullet Veneration of Ancestors: One's ancestors, called Ara Orun (People of Heaven) are referred to for moral guidance and example. Their names are recited at family ceremonies.

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Santerian Practices:

The following Santerian practices are known:

- bullet Secrecy: Very little information about beliefs, ritual, symbolism, practice are released to the general public. One has to be initiated into the faith before information is freely released.

- bullet Tradition: Santeria is not a religion of a book, like Judaism, Christianity, or Islam. Like most Aboriginal religions, it is preserved by an oral tradition.

- bullet Ritual: A ritual typically begins with the invocation of Olurun. Drums provide background African rhythms. The Oru or rhythm changes to that associated with a specific Orisha, who is then invoked as well. Animals, most commonly chickens, are sacrificed during many rituals. Dancing is another main component of the ritual.

- bullet Priesthood: Priests are called Santeros or Babalochas. Priestesses are called Santeras or Iyalochas. Olorisha can refer to a priest or a priestess. They are trained for many years in the oral tradition of the faith. This is followed by a period of solitude before being initiated. They learn dance, songs and healing methods.

- bullet Botánicas: These are stores that specialize in providing Santerian supplies. They sell charms, herbs, potions, musical instruments, and other materials used by the followers.

There are many national variations to this religion. This is particularly obvious in places like Los Angeles CA where the Spanish speaking population has many national origins. Mexican Santeria, for example, emphasizes its Roman Catholic roots; it often includes

nationally-based icons, like the Virgin of Guadeloupe. Cuban Santeria tends to emphasize its African origins.

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Conflicts over Santeria:

bullet Animal Sacrifices:

There has been considerable friction between Santerians and groups promoting the care and treatment of animals. The source of the conflict is the animal sacrifices which form an integral part of some of their rituals. Chickens and other small animals are ritually sacrificed at times of serious sickness or misfortune, and at times of initiation.

Santerians defend their practices by pointing out:

bullet the animals are killed in a humane manner.

bullet They are often eaten later, just as the many of millions of animals slaughtered daily in North American commercial establishments.

bullet ritual sacrifice of animals was extensively practiced in ancient Israel and was only discontinued after the destruction of the temple in Jerusalem in the eighth decade CE.

bullet they feel that the sacrifices must continue because their Orisha require the food.

bullet animal sacrifices have formed a part of their religion for over one millennium.

bullet the constitutions of the United States and Canada guarantee freedom of religious expression

bullet They have won a number of court cases; one went all the way to the US Supreme Court. Sufficient precedence has now been established; there should not be any new legal problems in this area.

bullet The Matamoros Incident:

In early 1989, the bodies of over a dozen murdered men were found in Matamoros, Mexico, close to the Texas border. A media frenzy resulted in which the killings were blamed on Satanists, Witches, Voodoo priests, or Santerians. Everybody seemed to have a different theory. After the lurid headlines died down and the police investigation concluded, the murderers were found to be orchestrated by an individual hired by a criminal gang of drug runners for protection from the police. The gang members happened to be followers of a variety of religious groups common to the area including Christianity, Palo Mayombe and Santeria. But no link was ever found between their faith and their drug running or murderous practices. The immediate cause was that the leader of the gang required the members to watch a Hollywood movie called *The Believers* a total of 14 times. That movie took elements of the Santerian faith, and added concepts foreign to the religion, including human sacrifice. If a single influencing cause needs to be assigned to the murder, it should be that movie.

Many individuals and groups who attempt to raise public awareness of Ritual Abuse or of Satanic Ritual Abuse often mistakenly use these killings as evidence of human sacrifice by religious minorities. Ritual abuse and murder does exist, and there are many dead bodies to prove it. But instances to date have had no connection with Santeria or any other small faith group. Most of the deaths have been caused by unintentional murder during Christian exorcisms.

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Internet resources:

Many of the sites which mention the religion of Santeria are written by Alejo (outsiders) are written by Christian authors and are filled with hatred and misinformation. But there has been an incredible flowering of "real" Santeria WWW sites in recent years. Some reliable sources are:

Orishaweb is "a World Wide Web resource for Afro-Cuban Orisha Worship, the Religion of Lukumi" See: <http://www.orishaweb.com/> (link may be defunct)

An unmoderated forum, alt.religion.orisha discusses of African-based and derived belief systems throughout the African Diaspora. This includes: Candomble, Fon, Hoodoo, Palo, Santeria, Yoruba Orisha and Voudun (Voodoo). Some of the topics include: recent books, scholarly articles and tapes, ethnography, information on acquisition and use of herbs in ritual practice, ritual music, instruments and dance, divination systems, the changing role of traditional practice in modern times, the law and repression of ritual practices.

Nelson Laurenti, a Palo-Lukumi priest, founded the Palo and Lukumi Organization. His web site is at: <http://www.palo.org/>

A quarterly newsletter for beginners in Santeria/Voodoo/African Traditions is available. Contact bpantry@tiac.net

Traditional Afro-Cuban divination is published by a Priest of Shango in South Florida at: <http://www.lukumi.nu>. This site has a variety of articles and essays about the religion. Branwen's Pantry, a mail order store specializing in supplies for Santeria and similar religions is at: <http://www.tiac.net/users/bpantry/>

A beautiful Web site by the creators of a video on Santeria is at: <http://www.hechicero.com/videoenglish.html>

The Gallery of the Gods features images of the Neteru (Orisha, Loas, Angelic Forces) that the artist received during meditative visions. See: http://members.aol.com/_ht_a/temara1/tem.html

Church of the Lukumi Babalu Aye at: <http://home.earthlink.net/~clba/tableof.htm>

Ijo Orunmila at: <http://www.artnet.net/~ifa>

Orisha Net at: <http://www.orishanet.com>

Keys to Feminine Empowerment, at: <http://www.voiceofwomen.com/omi.html>

African Traditional Religion, at: <http://users.iol.it/cdi/>

"Santeria," Adherents.com, at: http://www.adherents.com/Na_458.html#3485

J.E. Holloway, "Africanisms in America: Blacks in the Diaspora," Indiana University, (Reprinted 1991), Page 122. Read reviews or order this book safely from Amazon.com online book store. Cited in "Exploring the Culture of Little Havana," at:

<http://www.education.miami.edu/ep/>

"Religious Movements" at: <http://religiousmovements.lib.virginia> quote a Santeria reference Egbe Lukumi, <http://www.egbelukumi.org/> as saying that "It is estimated that the number of practitioners of Lukumi Orisha Worship in the United States surpasses five million."

PoTO Books & Herbs Company "offer rare and popular books, bulk dried herbs and related items" from their Internet site at: <http://poto.com/index2.ivnu>

"American Religious Identification Survey," by The Graduate Center of the City University of New York, at: <http://www.gc.cuny.edu/studies/>
http://www.gc.cuny.edu/studies/key_findings.htm

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EOL Video Review

yo soy hechicero/I am a Sorcerer

Producer: Iván Drufovka. Director: Ron Stanford.

1996. In Spanish with English subtitles. Video/color, 48 minutes. Available in VHS (NTSC, PAL, SECAM). Available from: Ron Stanford/Iván Drufovka, Box 74, Narberth, PA 19072 USA

video icon 0:06 Quicktime clip (760 kB)

video icon 0:35 Quicktime clip (1.5 MB)

News flashes of suspected ritual murders, sensationalized Hollywood dramatizations of human sacrifice and voodoo dolls.... These images of African Caribbean ritual are more easily encountered in the United States than responsible, informed documentary footage. Given the scarcity of commercially available visual documentation of African Caribbean ritual, it is unfortunate that the 1996 video yo soy hechicero/I am a Sorcerer directed by Ron Stanford and produced by Iván Drufovka, potentially reinforces misconceptions and offers information of questionable value regarding its purported

subject matter, Santería.

In their companion website, the producers recommend the video for classroom use by departments of anthropology, ethnomusicology, African Studies, etc. Given the global reach of such a claim via the Internet and the dearth of available visual documentation of African Cuban ritual performance with English narration or subtitles, it is imperative that the educational value of this particular product be assessed.

In spite of the problematic nature of the video, the producers should be commended for the engaging quality of their videography and for attempting a sympathetic, sensitive portrayal of Cuban immigrant and self-proclaimed Santero Juan Eduardo Núñez, filmed among his followers and family at his New Jersey home. This video was created "without expert narration," according to the companion website. But even without narration, allowing the ethnographic subjects to "speak for themselves," the producers effectively delineate their agenda. They frame Núñez in a sympathetic manner through visual techniques and careful juxtaposition of testimonial and ethnographic segments.

Close-up shots of Núñez and his congregation create a sense of intimacy. Disorienting visual techniques such as extreme close-ups and angling the camera upward from the floor collapse critical distance and immerse the viewer in vivid sensory impressions of ritual space. The producers also employ testimonial segments to frame Núñez as a maligned innocent. His Pentecostal wife characterizes her husband as the "instrument of Satan," but Núñez' acolytes refute this charge and Núñez himself comes across as a warm, solicitous individual.

The problem with this video lies not in its portrayal of Núñez and his followers, per se, but rather in the producers' claim in their website that this video represents Santería, a religion of Yoruba origin devoted to divinities known as Orisha, long established in Cuba and flourishing in recent decades in the United States. The producers in their companion website allude to the difficulty of documenting Santería:

What can an outsider ever hope to understand about Santería, the widespread but little known constellation of Afro-Caribbean religions and cults which are mysterious by their very nature? (<http://www.hechicero.com>) [emphasis added].

Never mind that the producers employ the term "cult" which outside anthropological literature has pejorative connotations. Are African-derived religions inherently any more "mysterious" than the Christian doctrine of the Resurrection or the Buddhist concept of Enlightenment? The producers seem, with their titillating promise of "spirit possession, animal sacrifice, mythic storytelling, physical healing" (video jacket) to target an uninformed audience, susceptible to the mainstream media image of Santería. The title of the video itself delivers up a healthy dose of exoticization: "Yo soy hechicero" could be translated, "I am a traditional healer" or "I am an herbalist/diviner." Since Núñez himself in the course of the video describes his activities as the use of plants and oils to heal people and improve their lives, the translation of "hechicero" as "sorcerer" seems

puzzling, unless the term is intended to attract attention and sell videos.

The producers take pride in treading uncharted waters, discovering a "widespread but little known" phenomenon. But it is just not true that little is known about Santería. There is ample ethnography of Yoruba-derived religion in Cuba and the United States, as a cursory look at the references cited in this review will demonstrate. The *yo soy hechicero* video project was filmed across the Hudson River from New York City, where even a superficial investigation will unearth music and dance performances, art exhibits, scholarly presentations and theatrical works related to Orisha worship. Indeed, the lazy researcher can sit at home and gain access to Orisha websites and email discussion groups.

Eduardo Núñez characterizes himself on camera as a "Santero." But what defines Santería, other than the presence of a charismatic priest at the center of a religious house? According to scholars who have investigated religious houses in Cuba and in the United States, and according to my own research in African Cuban ritual in New York City since 1991, Santería is defined by practitioners as the continuity of Yoruba practices as they have been redefined and reinterpreted in the Americas (Bolívar 1990; Cabrera 1975; Canizares 1993; Mason 1997; Murphy 1989; Thompson 1983). According to these authors, and my own observation, a few of the structuring continuities which define Santería can be enumerated as follows; by way of contrast, Núñez' adaptation of these essential ritual elements is described in boldface:

1. The presentation of new initiates to the sacred batá drums during the initiation ceremony as a vehicle through which the new initiate is presented to the Supreme Deity. Drum and vocal salutes draw upon a specialized song repertoire during the initiation ceremony. [Núñez initiation of new acolytes: tape recording or CD. Throughout the video, recordings of mixed African Cuban sacred musical genres are audible, including well-known commercial recordings of Abakuá, Palo, and the batá drumming of Santería].
2. The participation of a complement of elders, each with a specialized function, during the various stages of initiation, including the bestowal of sanctified bead necklaces. [Núñez giving of beads: He is alone ostensibly possessed by an ancestor. Núñez initiation: He is alone ostensibly possessed by the Orisha, Changó.]
3. The use of live herbs and other natural materials individually prescribed for healing and purification. [Núñez gives out remedies in plastic bottles discounted @ 3 for \$21].
4. An extensive prayer liturgy in Lucumí (Creolized Yoruba), indispensable to initiation ceremonies [Núñez articulates a few catchwords in Lucumí, eg. aché (life-force), with the occasional insertion of Kongo-derived ritual vocabulary e.g. mbele (knife). No discernible prayers].

To verify the accuracy of my own perceptions, I played the video for master drummer

and singer Felipe García Villamil of Matanzas, Cuba, who toured throughout Cuba as a ceremonial and stage performer for approximately thirty years before his arrival in the United States in 1980. He said that the syllables intoned by Núñez did not constitute recognizable songs or prayers from the Santería liturgy as performed in any of the regional variants with which he was familiar.

This reviewer contends that without these structuring continuities—the music, prayer and ritual performative elements of African origin through which performers enact their relationship with the Orisha, with other members of the community of practitioners, and with the natural world—what passes for Santería in this case in fact consists of a conglomeration of deracinated and decontextualized elements drawn from Santería, Kongo-derived Palo ritual, Cuban spiritualist practice and Catholicism recombined in a manner calculated to convince the naïve according to the dictates of commercial expedience. The producers validate Núñez' claims by creating a documentary video based on his activities. They legitimize him by incorporating a soundtrack of batá, the sacred drum used in the initiation and commemorative rites of Santería (played by John Amira), further obfuscating the contradiction between Núñez' actions and his claims.

The question might well be posed: As there is no centralized ecumenical hierarchy or authoritative written text in Santería, what difference does it make what Núñez does or what he calls himself? Doesn't the notion that structuring continuities can or should be attributed to Santería derive from some fixed, stereotyped view of a ritual tradition which ought rather to be thought of as flexible, changing, forever recreated in performance?

In response to this hypothetical question, I refer to the words of Anthony Seeger:

Archives, museums and ethnomusicologists will increasingly find themselves asked to provide resources for struggles that use melodies and movement for survival and autonomy. As the years pass we should involve ourselves increasingly in the processes through which cultural traditions are used to establish identities and groups, for as scholars and human beings we are as much a part of those dynamics as are the people we study (1992:460).

Seeger refers to "struggles that use melody and movement for survival." African liturgical music, dance, prayer has been the locus for just such a struggle in the Americas (Acosta 1982:193). Canizares describes strategies of camouflage and concealment of African practices behind a façade of Catholic saint worship (1993:38-45). Nodal describes the proscription and suppression of drumming traditions in colonial Cuba (1983). Velez relates the oral history of the Villamils of Matanzas, descendants of Oyó drummakers, who took apart sacred batá drums and hid them in a dry well in the early decades of this century to avoid the destruction of the instruments (1996). Yet performative traditions under siege, camouflaged, concealed, protected, have prevailed in Cuba and have taken root in the United States, albeit much transformed (Cornelius 1989), as part of the lifeblood of Santería.

It is likely that many viewers who experience this video will not be able to form a judgment as to whether Núñez has been steeped in the "deep structures" of Santería. If he does not know the prayers and songs associated with Santería, this will not become an issue if his acolytes do not know them either. If Núñez does not have to pay drummers, singers, and a corps of ritual specialists to perform musical, prayer, divination and other initiatory functions, his overhead is much lower, while he can still impress his acolytes and, now his video audience, with the mystique of a practice about which he demonstrates, on the basis of this video, only a superficial knowledge.

Understandably, many Santeros would not permit a camera crew to enter into a ceremonial setting to conduct such documentation. It is unfortunate, however, that a video such as *yo soy hechicero* potentially becomes, by default, an "authoritative text" on a tradition it does not faithfully represent.

It is not my purpose to judge the efficacy of Núñez' ritual activities or the impact of his personal charisma upon his followers. Nor would I discourage the documentation of such activities. It may be that there are other individual curanderos or healers calling themselves "Santeros" who have created idiosyncratic practices very different from traditional Santería. This phenomenon itself may be of interest as a subject of ethnographic inquiry. However, documentation of such individuals, if made commercially available, should be contextualized and not passed off as representative of Santería as a whole.

The producers and crew who worked on *Yo soy hechicero*/I am a Sorcerer should be commended for their efforts to create a sympathetic portrait of a Cuban ritual specialist and his followers. It is hoped that, in future endeavors, they will demonstrate a better informed perspective without sacrificing the spontaneity and sensitivity of their approach.

Maurea Landies

Maurea Landies is a graduate student in Ethnomusicology at Columbia University and has conducted research in African Caribbean ritual performance in New York City, the Dominican Republic, and Haiti.

Aaron A. Fox assisted the review editor in the preparation of this web page.

Suggested Reading

- Acosta, Leonardo 1982 *Música y Descolonización*. Mexico City: Presencia Latinoamericana.
- Amira, John, and Steven Cornelius 1992 *The Music of Santería: Traditional Rhythms of the Batá Drums*. Crown Point, In.: White Cliffs Media Company.
- Bolívar, Natalia Aróstegui 1990 *Los Orishas en Cuba*. Havana: Ediciones Unión.
- Brandon, George 1993 *Santería >From Africa to the New World: The Dead Sell*

Memories. Bloomington: Indiana University Press.

Cabrera, Lydia 1975 El Monte: (Igbo-Finda; Ewe Orisha. Vititi Nfinda): Notas sobre las religiones, la magia, las supersticiones y el folklore de los negros criollos y el pueblo de Cuba. Miami: Ediciones Universales.

Canizares, Raul 1993 Walking with the Night: The Afro-Cuban World of Santería. Rochester, Vt.: Destiny Books.

Cornelius, Steven Harry 1989 "The Convergence of Power: An Investigation into the Music Liturgy of Santería in New York City." Ph.D. diss., University of California, Los Angeles.

Flores-Peña, Ysamur and Roberta J. Evanchuk 1994 Santería Garments and Altars: Speaking Without a Voice. Jackson: University Press of Mississippi.

Lachatañeré, Rómulo 1992 El Sistema Religioso de los Afrocubanos. Havana: Editorial de las Ciencias Sociales.

Landies, Maurea 1994 "African Cuban Sacred Music in Performance: Felipe García Villamil and Grupo Emikeké of New York." M.A. thesis, Columbia University.

Mason, John 1997 Orin Orísà: Songs for Selected Heads. Brooklyn: Yoruba Theological Archministry.

Murphy, Joseph 1989 Santería: An African Religion in America. Bronx: Original Publications.

Nodal, Roberto 1983 The social evolution of the Afro-Cuban Drum. Black Perspectives in Music 11(2):157-77.

Ortiz, Fernando 1973 [1906] Hampa Afro-Cubana: Los Negros Brujos. Miami: Ediciones Universal.

1981 [1951] Los Bailes y El Teatro de los Negros en el Folklore de Cuba. La Habana: Editorial Letras Cubanas.

Seeger, Anthony 1992 Performance and identity: Problems and perspectives. In Musical Repercussions of 1492: Encounters in Text and Performance. Ed. Carol E. Robinson. Washington: Smithsonian Institution Press.

Thompson, Robert Farris 1983 Flash of the Spirit: African and Afro-American Art and Philosophy. New York: Random House.

Velez, Maria Teresa 1996 "The Trade of an Afro-Cuban Religious Drummer: Felipe Garcia Villamil." Ph.D. diss., Wesleyan University.

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University of Miami
Cuban Heritage Collection, University of Miami, Richter Library
<http://www.library.miami.edu/umcuban/cuban.html>

Cuban Heritage Digital Collections, University of Miami, Richter Library
<http://digital.library.miami.edu/chcdigital/chcdigital.shtml>

The Institute for Cuban and Cuban-American Studies, University of Miami
<http://www.miami.edu/iccas/>

Latin American Studies, University of Miami, College of Arts and Sciences
<http://www.as.miami.edu/las/>

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Libraries, Archives & Special Collections

1492: An Ongoing Voyage

This online Library of Congress exhibition examines the first sustained contacts between American people and European explorers, conquerors and settlers from 1492 to 1600. Sections: What Came To Be Called America; The Mediterranean World; Christopher Columbus: Man and Myth; Inventing America; Europe Claims America; Epilogue.

<http://www.ibiblio.org/expo/1492.exhibit/Intro.html>

Biblioteca Nacional de Cuba

<http://www.lib.cult.cu/>

The Che Guevara Internet Archive.

Documents, biography and links to related resources. Section of the Marxists Internet Archive. The writings are translated into English and include: --- 1960: On Revolutionary Medicine --- 1961: On Growth and Imperialism --- 1964: On Development --- 1964: Colonialism is Doomed --- 1965: Man and Socialism in Cuba --- 1967: Message to the Tricontinental.

<http://www.marxists.org/archive/guevara/index.htm>

The Chairman Smiles: Posters from the former Soviet Union, Cuba and China.

International Institute of Social History. Selections from one of the largest collections of political posters in the world. Propaganda art.

<http://www.iisg.nl/exhibitions/chairman/>

Cuba's Commercial Aviation History and the Pichs Collection

The Smithsonian Institution. History of Cuban aviation using the Pichs postal stamp collection. Begins with the first flights over the Florida Straits in 1913, then traces the development of Cuban air transport, the story of Pan American Airways, the birth of Cubana, the first Cuban national airlines, the acquisition of international routes, and the current importance of Cubana to the Castro government.

<http://www.postalmuseum.si.edu/pichs/>

Cuban Poster Art

Cuban Poster Art presents 63 thumbnail images of Cuban domestic public information propaganda in the form of poster art (1960 - 1980) assembled from collections at the Cuban National Archive.

<http://www.lib.berkeley.edu/~lcushing/DocsPop/CPAindex.html>

The Diaz Ayala Cuban and Latin American Popular Music Collection

The Diaz Ayala collection resides at the Green Library, Florida International University. This site provides a searchable catalog containing information on the approximately

100,000 items that span the history of popular Cuban and other Latin Music. The collection features 25,000 LPS; 14,500 78 rpms; 4,500 cassettes containing radio interviews with composers and musicians; 4,000 pieces of sheet music; 3,000 books; and thousands of CDs, photographs, videocassettes and paper files. Among the collection's rarest items are recordings made in pre-revolutionary Cuba.

<http://gislab.fiu.edu/smc/index.cfm>

Encyclopedic Discography of Cuban Music 1925-1960

The Encyclopedic Discography of Cuban Music, by Cristobal Diaz Ayala, is a continuation of *Cuba Canta y Baila: Discografía de la Música Cubana*, Vol. I, 1898-1925 (*Cuba Sings and Dances: A Discography of Cuban Music*, Vol. I, 1898-1925). The site also features images of hundreds of individual artists and groups.

<http://gislab.fiu.edu/smc/discographynew.html>

Foreign Relations of the United States, 1961-1963: The Cuban Missile Crisis and Aftermath.

The Avalon Project, Yale University. The full-text of over 250 related documents including memorandums, telegrams, and personal messages between the U.S. and Soviet leaders. Also included are supplemental editorial notes, an introductory essay, a description of sources, and lists of persons and abbreviations.

<http://www.yale.edu/lawweb/avalon/diplomacy/forrel/cuba/cubamenu.htm>

Lydia Cabrera Collection, Cuban Heritage Collection, University of Miami

Lydia Cabrera was one of the 20th century's leading writers on Cuban folklore and an internationally known chronicler of Afro-Cuban culture and religion. Her collection includes correspondence, manuscripts, original drawings, field notes, interviews, photographs, illustrations, and paper laces. This collection also contains documentation about the restoration of several colonial buildings in Cuba.

http://digital.library.miami.edu/chcdigital/chc0339/chc0339_main.shtml

Manuel R. Bustamante Photograph Collection - 1890s-1999, Cuban Heritage Collection, University of Miami

Over 600 historical photographs available. Dating from the turn of the 20th century to the 1930s, the bulk of these photographs were used by the Munson Steamship Line of New York in their publication, *The Cuba Review*, which was also published as *The Cuba Bulletin*, between 1903 and 1931. Beginning in 1899, the Munson Steamship Line ran a freight line and passenger service between Havana and New York. These photographs, along with hundreds of images of Cuba from other sources, were donated to the Cuban Heritage Collection (CHC) at UM by Manuel R. Bustamante over the last four years, along with documents and memorabilia related to Catholicism in Cuba.

http://digital.library.miami.edu/chcdigital/chc5017/chc5017_main.shtml

Historical Museum of Southern Florida

Exhibits featuring Cuba and Cuban Americans.

--- At the Crossroads - Afro-Cuban Orisha Arts in Miami
http://www.historical-museum.org/exhibits/orisha/orisha_start.htm
--- Caribbean Percussion Traditions in Miami;
<http://www.historical-museum.org/exhibits/carib/carib.htm#Cuba>
--- Ethnic and Cultural Groups Living in South Florida;
<http://www.historical-museum.org/folklife/groups.htm>
--- Florida's Cultural Legacy: Tobacco, Steam & Stone.
<http://www.historical-museum.org/history/tobacco/tobacco.htm>
--- Illustrating Cuba's Flora and Fauna
http://www.historical-museum.org/exhibits/cuban_flora/splash.htm
--- Postcards of Cuba - Peddlers and their Carts
<http://www.historical-museum.org/collect/cubapc/work.htm>

The Reinaldo Arenas Papers

Princeton University. Reinaldo Arenas, novelist, storywriter, poet, and essayist, was born in Holgun, Province of Oriente, Cuba, on July 16, 1943. The Reinaldo Arenas Papers consist of typescripts and manuscripts of novels and novellas, short stories, plays and screenplays, poetry, nonfiction, correspondence, and miscellaneous and printed material.

<http://infoshare1.princeton.edu:2003/libraries/firestone/rbsc/aids/arenas.html>

The Spanish American War

The Historical Museum of Southern Florida. Florida, the closest state to the Caribbean, and with a large Cuban immigrant population, became the setting for much of the action before, during and after the Spanish-American. The site features these sections: --- Miami and the Spanish-American War; --- Cuba Libre; --- The Spanish War; --- The Resinking of the Maine.

<http://www.historical-museum.org/history/war/war.htm>

The World of 1898, The Spanish American War: Cuba. Library of Congress, The Hispanic Division

Contents: --- Overview essay about Cuba during wartime; --- Chronology for Cuba; --- Index of Cuban places; --- Maps of Cuba in the Library of Congress; --- Index of Subjects by Topic.

<http://lcweb.loc.gov/rr/hispanic/1898/cuba.html>

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Culture and History

Afro-Cuban Web

Popular site containing information on the many strands of African cultures surviving in Cuba - Yoruba, Congo, Old Dahomey, and the Efik/Efo from the Cross River Delta (Nigeria), giving birth to Abakwa and Brikamo. Sections on music, dance, travel information, news, groups on tour, discussion groups, web links, organizations,

information on issues of race equality and discrimination in Cuba.
<http://www.afrocubaweb.com/>

Afro-Cuban Diasporan Religions: A Comparative Analysis of the Literature and Selected Annotated Bibliography

Prepared by Sara M. Sanchez. Occasional Paper Series, Institute for Cuban and Cuban-American Studies, University of Miami (August 2000)
<http://www.miami.edu/iccas/afro2.pdf>

BataDrums.com

A resource for Bata drums and Afro-Cuban drumming from Cuban and Yoruba cultures.
<http://www.batadrums.com/>

Cubacine

Cubacine is dedicated to Cuban filmmaking and features historical information, images, a review journal, festival dates, film music, and information on personalities and institutions.
<http://www.cubacine.cu/>

The Cuba Pictures of Piet den Blanken

Photographic essay.
<http://www.denblanken.com/cuba/index.html>

Cuba's People: Images From Across the Straits

Photographic essay by Peter J. Singhofen.
<http://www.streamnologies.com/cuba.htm>

Cuba Exile Newspapers at the University of Miami

An exhibit based upon the presentation by William E. Brown, Jr. and Cecilia E. Botero delivered at the Library of Congress on May 22, 1997.
<http://www.uflib.ufl.edu/flnews/cuban.html>

Cuban Genealogy Center

CubaGenWeb is an on-line depository of resources and data dedicated to Cuban genealogy. Data has been compiled by genealogists in Cuba, Spain and the Cuban Genealogical Society, based in the United States.
<http://www.cubagenweb.org/>

Creelman in Cuba: Human Rights Journalism and the Yellow Seeds of War

How yellow journalists exposed the brutalities of the pacification campaign conducted by Spanish authorities in the late 1890's. Today this reporting is largely seen as jingoistic propaganda, yet in dramatizing executions, imprisonments, and starvation, these reporters demonstrated human rights reporting can stimulate the propaganda leading to war. Section of the Human Rights Journalism Site.
<http://www.worldlymind.org/creelcuba.htm>

The Elian Gonzalez Story

Photographs and news reports documenting the story prepared by Robert M. Levine, 2001.

<http://www.as.miami.edu/las/Elian/elianmain.htm>

Ethnologue: Languages of the World: Cuba

Information on spoken languages and other language data.

http://www.ethnologue.com/show_country.asp?name=Cuba

Exploring the Culture of Little Havana

A Learning Community Project (School of Education, the College of Arts and Science and Eaton Residential College, University of Miami).

<http://www.education.miami.edu:80.....>

Frontline: Saving Elian

Saving Elian presents news, analysis, discussion a timeline, and links to other resources.

<http://www.pbs.org/wgbh/pages/frontline/shows/elian/>

Free Exercise of Religion: Lukumi and Animal Sacrifice

Prepared by Fred M. Frohock. Occasional Paper Series, Institute for Cuban and Cuban-American Studies, University of Miami (November 2001)

<http://www.miami.edu/iccas/santeria.pdf>

Cuba, 1898-1959 (Historical Text Archives: Cuba)

Historical essay prepared by Wesley Wolfe.

<http://historicaltextarchive.com/sections.php?op=viewarticle&artid=122>

I Am A Sorcerer

Spirit possession, animal sacrifice, mythic storytelling, and physical healing in a subdivision near Atlantic City. An expression of Santeria in New Jersey, produced by Ron Stanford and Iván Drufovka.

<http://www.hechicero.com/home2.html>

The Jews of Cuba

The site features photographs, essays on the Jewish community in Cuba, and genealogy resources. Designed and created by Richard Smith and Eitan Behar.

<http://www.jewishcuba.org/>

Jose Marti

By Carlos Ripoll.

<http://www.fiu.edu/~fcf/jmarti.html>

Novels Written in English about Cuba/Cubans/Cuban Americans, 1851-1999: an

Annotated Bibliography

This bibliography includes all the fiction in English that could be identified as published in the century-and-a-half covered. It excludes children's and young adult fiction (of which there are many, from Anna Maria Barnes' "Marti", 1898, through Anilu Bernardo's "Jumping off to Freedom", 1996). Created by Gene Bridwell., Simon Fraser University.
<http://edocs.lib.sfu.ca/projects/Cuba/>

OrishaNet

This popular site is devoted to Santeria, the Afro Cuban religion originating among the Yoruba peoples of West Africa.

<http://www.seanet.com/~efunmoyiwa/ochanet.html>

Spanish American War Centennial Web Site

This site features accounts, reminiscences and letters of American and Spanish soldiers who participated in the War, historical background, chronologies, biography, images, information on the practice of medicine in the war, journalism, and coverage of the War in Cuba, the Philippines, and Puerto Rico.

<http://www.spanamwar.com/>

The Ramiro Fernandez Cuban Collection

Selections from a collection of 20th Century Cuban photographs.

<http://www.as.miami.edu/las/ramiro/Default.htm>

The Timetable History of Cuba

The timetable is a linear journey through Cuban history, with articles and sidebars about José Martí, Fulgencio Batista, the Invasion at Bay of Pigs and more. Includes Los Marielitos - A photo essay about Cuban refugees.

<http://historyofcuba.com/cuba.htm>

The World of 1989: The Spanish American War: Cuba

This site prepared by the Library of Congress, contains an overview essay about Cuba during wartime, a chronology, an index of Cuban places, maps of Cuba in the Library of Congress, images of Cuban from A Photographic History of the Spanish-American War, and related resources.

<http://lcweb.loc.gov/rr/hispanic/1898/cuba.html>

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Databases

Castro Speech Database, LANIC

Searchable, browsable full-text database of speeches by Fidel Castro, 1959 to present. English translations.

<http://www.lanic.utexas.edu/la/cb/cuba/castro.html>

United Nations WWW

<http://www.un.org/search/>

ERIC Database

Search the ERIC Database for journal articles, reports and other resources on Cuba and Cuban in the United States. Covers all aspects of education, and contains research on psychosocial aspects of immigration and adaptation, government policy, language issues, and migration and ethnic relations.

<http://ericir.syr.edu/Eric/>

MEDLINE

Search MEDLINE for articles on health and Cuba / Cubans in the United States. National Library of Medicine.

<http://www.ncbi.nlm.nih.gov/PubMed/>

CIMAL Database

CIMAL Database, Centro de Información sobre Migraciones en América Latina (CIMAL) Abstracted references to research reports, dissertations, books, and articles. The citation is in the original language of the item, the abstracts are in Spanish.

<http://lanic.utexas.edu/project/red/cimal.html>

Granma Archives Index

Searchable Spanish-language list of articles published from 1965-1992 in the official daily newspaper of Cuba. This database provides bibliographic references for the articles, including headlines, length, and authors. This database was compiled by the research department of the Radio Martí Program, which is sponsored by the U.S. Information Agency.

<http://www.lanic.utexas.edu/la/cb/cuba/granma/>

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Directories and Portals

ACLS/SSRC Working Group on Cuba

Links to Academic Institutions, Scholarly Resources, and Relevant Sites (American Council of Learned Societies and the Social Science Research Council)

<http://www.acls.org/pro-cuba.htm>

Cuban Megalinks Server

Mega indeed!! Not selective but lots of links and searchable.

<http://www.lanuevacuba.com/>

CubaLinks, Tulane University, Cuban Studies Institute.

Links to web resources within these categories: culture, government, politics, business, news.

<http://cuba.tulane.edu/res.html>

Cuba's Democratic Opposition

Links to sites of opposition groups inside and external to Cuba. Section of the Free Cuba Foundation Web site, Florida International University

<http://www.fiu.edu/~fcf/democratopp.html>

CubaSource: A Resource of the Canadian Foundation of the Americas

Aimed at government officials, researchers, non-governmental organizations and the media, Cubasource is an annotated directory of information on Cuba available on the web, encompassing economic, political and social themes. The site provides well organized access to research briefings, links to web sites, new sources, and other resources.

<http://www.cubasource.org/>

Cuban Solidarity Web Links, Institute for Global Communications

Links to the web sites of Cuban advocacy groups worldwide.

<http://www.cubasolidarity.net/cubalink.html>

Directory of Cubanists

This research directory, prepared by The Forum for the Study of Cuba (University of Wolverhampton) is a resource of over 50 individual researchers working in the field of Cuban Studies.

http://asp2.wlv.ac.uk/hlss/research/Cuba/directory_of_cubanists.htm

LANIC Cuban Reference

Directory of links to research and other authoritative information about and sites in Cuba. LANIC: Latin American Information Center, University of Texas.

<http://lanic.utexas.edu/la/cb/cuba/>

Paginas Amarillas

<http://www.paginasamarillas.cu/>

El Portal de Cuba

<http://www.cuba.cu/>

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Economics & Business

Blacks and Cubans in Metropolitan Miami's Changing Economy

Harold M. Rose, University of Wisconsin - Milwaukee

<http://repositories.cdlib.org/issr/volume4/6/>

Case Studies in Economic Sanctions: US v. Cuba (1960- : Castro), Institute for International Economics

Includes Chronology of Key Events | Goals of Sender Country | Response to Target Country |

Attitude of Other Countries | Legal Notes | Economic Impact | Assessment |
Author's Summary | Bibliography.

<http://www.iie.com/research/topics/sanctions/cuba.htm>

Cuba in Transition: Proceedings of the Annual Meetings of the Association for the Study of the Cuban Economy

(<http://www.lanic.utexas.edu/project/asce/publications/proceedings/>)

Full-text papers online. This group is a professional non-political and non-partisan association whose objective is the study of the Cuban economy and society. Coverage includes all aspects of Cuban economy -- sugar and non-sugar industries, foreign investment, tourism industry, market reforms, property rights, U.S. foreign policy impacts, other Caribbean economies, and other topics.

Cuban Agriculture, University of Florida

Presentation of data and publications (PDF format) compiled by the Research Initiative on Cuban Agriculture, University of Florida. In the summer of 1999, the project received the U.S. Department of Agriculture's Award for Superior Service for "outstanding service to United States and Florida agriculture for research on the economic challenges and opportunities associated with a resumption of trade with Cuba."

<http://www.cubanag.ifas.ufl.edu/default.htm>

Local Government and Economic and Social Change in Cuba

Canadian Foundation for the Americas Background Briefing, by Haroldo Dilla Alfonso

<http://www.cubasource.org/pdf/social-change.pdf>

Online News Hour: The Cuban Decision, March 20, 1998

Discussion of the easing of restrictions on direct flights between the U.S. and Cuba, and allowing dollars to be sent to Cuba by relatives living in the U.S. References to other resources.

http://www.pbs.org/newshour/bb/latin_america/jan-june98/cuba_3-20.html

A Road Map for Restructuring Future U.S. Relations with Cuba: A Policy Paper

Prepared by the The Atlantic Council of the United States, June 1995.

<http://www.acus.org/publications/policypapers/internationalsecurity/USCubaCover.html>

Semper Fidel? The Cuban Embargo

Discussion: William Ratliff - Senior Research Fellow at the Hoover Institution, Jose Sorzano - Former President of the Cuban-American National Foundation , Film Date: July 23, 1998 (Real Audio)

<http://www-hoover.stanford.edu/Main/uncommon/fall98/309.html>

Tourism as an Engine of Growth

Brundenius, C. / Centre for Development Research (CDR), Copenhagen , 2002

http://www.cdr.dk/working_papers/wp-02-10.pdf

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Politics & International Relations

Anatomy of a Controversy: Anatoly F. Dobrynin's Meeting With Robert F. Kennedy, Saturday, 27 October 1962, by Jim Hershberg. In: Cold War International History Project Electronic Bulletin, Issue5 (1995): Cold War Crisis, New Evidence on the Cuban Missile Crisis.

<http://www.gwu.edu/~nsarchiv/CWIHP/BULLETINS/b5a8.htm>

Bay of Pigs Report, Central Intelligence Agency

Declassified two volume document consists of (Volume I) the CIA Inspector General's (IG) report on the CIA's ill fated April 1961 attempt to implement national policy by overthrowing the Fidel Castro regime in Cuba by means of a covert paramilitary operation, otherwise known as the Bay of Pigs, and (Volume II), a commentary on the IG report written by the Directorate of Plans (DP), now known as the Directorate of Operations (DO). Volumes represent a compilation of "high-level government self-evaluation of its own performance in an historic and controversial event."

<http://www.gwu.edu/~nsarchiv/NSAEBB/NSAEBB29/>

Béisbol Diplomacy with Cuba

Declassified documents from 1975 reveal secret U.S. - Cuban negotiations for exhibition baseball games. National Security Archive. Electronic Briefing Books, George Washington University.

<http://www.gwu.edu/~nsarchiv/NSAEBB/NSAEBB12/nsaebb12.htm>

Cold War International History Project Bulletin, Woodrow Wilson International Center for Scholars

The CWIHP Bulletin contains recently released and translated documents from former Communist-world

archives, along with brief introductions by leading Cold War historians and archivists.

http://wwics.si.edu/index.cfm?topic_id=1409&fuseaction=topics.publications

Conflict, Coexistence, and Cooperation: Church-State Relations in Cuba

Cuban Briefing Papers Series, Number 10, August 1996. The Georgetown University Caribbean Project's Cuba Briefing Paper Series.

<http://www.trinitydc.edu/academics/depts/Interdisc/International/...>

Cuban Missile Crisis 1962

The National Security Archive, George Washington University. Includes declassified documents, audio clips, photographs, and other resources. [RealPlayer]

http://www.gwu.edu/~nsarchiv/nsa/cuba_mis_cri/

CIA Documents on the Cuban Missile Crisis, U.S. Central Intelligence Agency.

<http://www.cia.gov/csi/books/cubamis/book1.pdf>

The Crisis and Cuban-Soviet Relations: Fidel Castro's Secret 1968 Speech
Philip Brenner and James G. Blight. In: Cold War International History Project
Electronic Bulletin, Issue5 (1995): Cold War Crisis, New Evidence on the Cuban Missile
Crisis.

<http://www.gwu.edu/~nsarchiv/CWIHP/BULLETINS/b5a9.htm>

Cuba: Issues for Congress

CRS (Congressional Research Service) Issues Brief. Updated December 2, 1996.

<http://www.fas.org/man/crs/94-005.htm>

Cuba's Entrepreneurial Socialism

By Joy Gordon. The Atlantic Monthly Online, 1997.

<http://www.theatlantic.com/issues/97jan/cuba/cuba.htm>

Discursos e intervenciones del Comandante en Jefe Fidel Castro Ruz

<http://www.cuba.cu/gobierno/discursos/index.html>

Foreign Relations of the United States, 1961 - 1963: The Cuban Missile Crisis and
Aftermath

The Avalon Project at the Yale Law School. Searchable, online repository of the full-
text of over 250 related documents with supplemental editorial. The sources include
memorandums, telegrams, and personal messages between the US and Soviet leaders.
The archive also contains a prefatory essay, a description of sources, and lists of
persons and abbreviations.

<http://www.yale.edu/lawweb/avalon/diplomacy/forrel/cuba/cubamenu.htm>

Latin American Guerrillas

By Barry Lando. The Atlantic Monthly Online, (republished article from the Atlantic
Monthly, December 1967).

<http://www.theatlantic.com/issues/67dec/lando.htm>

Lexington Institute: Cuba

Issue briefs, remarks and other materials by Philip Peters

<http://www.lexingtoninstitute.org/cuba/>

The Death of Che Guevara: Declassified

By Peter Kornbluh. National Security Archive Electronic Briefing Book No. 5., George
Washington University. A selection of key CIA, State Department, and Pentagon
documentation relating to Guevara and his death.

<http://www.gwu.edu/~nsarchiv/NSAEBB/NSAEBB5/index.html>

The NSA and the Cuban Missile Crisis

The U.S. National Security Agency. Background information and declassified files from
the Cuban Missile Crisis.

<http://www.nsa.gov/docs/cuba/>

U.S. State Department Papers: 1961-63, Volume X, Cuba

Official documentary historical record of major U.S. foreign policy decisions. Includes most major declassified documents and official records from all government agencies concerned with foreign affairs. This volume covers diplomatic relations between the U.S. and Cuba from 1961 to 1963 including information on the Bay of Pigs Invasion.

http://www.state.gov/www/about_state/history/frusX/index.html

U.S. State Department Papers: 1961-63, Volume XI, Cuban Missile Crisis and Aftermath

Official documentary historical record of major U.S. foreign policy decisions. Includes most major declassified documents and official records from all government agencies concerned with foreign affairs. This volume covers diplomatic relations between the U.S. and Cuba and the USSR during and after the Cuban Missile Crisis.

http://www.state.gov/www/about_state/history/frusXI/index.html

U.S.-Cuba Relations, Trends and Underlying Forces

Canadian Foundation for the Americas Background Briefing, by Lisandro Perez.

<http://www.cubasource.org/pdf/us-cuba.pdf>

What You Need to Know About the U.S. Embargo

Office of Foreign Assets Control, U.S. Department of the Treasury. Six paged document reviewing the laws applying to exporting or importing goods, sending gifts, traveling, and other transactions with Cuba or Cuban citizens.

<http://www.treas.gov/ofac/t11cuba.pdf>

Government

Association of Caribbean States

<http://www.acs-aec.org/>

Chamber of Commerce (La Cámara de Comercio)

<http://www.camaracuba.cubaweb.cu/>

Centro para la Promocion de las Exportaciones de Cuba (CEPEC)

<http://www.infocex.cu/cepec/>

Committees for the Defense of the Revolution (Comités de Defensa de la Revolución - CDR)

<http://www.lacalle.cubaweb.cu/>

The Communist Party of Cuba (Partido Comunista de Cuba - PCC)

<http://espana.cuba.cu/politica/webpcc/>

Cuba: Chiefs of States and Cabinet Ministers

Directory compiled by the U.S. Central Intelligence Agency. Provides title and name.

<http://www.odci.gov/cia/publications/chiefs/chiefs47.html>

Cuba: Governments on the Web

Directory of links to national institutions, Cuban embassies, consulates in foreign countries, and political parties. Maintained by Gunnar Anzinger.

<http://www.gksoft.com/govt/en/cu.html>

Cuban Embassy Canada

<http://www.embacuba.ca/>

Cuban Customs

<http://www.aduana.islagrande.cu/agr3.htm>

filosofi@.cu

<http://www.filosofia.cu/>

Instituto de Informacion Cientifica y Tecnologica IDICT

<http://www.idict.cu/>

Instituto Superior Politecnico Jos Antonio Echeverria ISPJAE

<http://www.ispjae.edu.cu/cgi-bin/visualiza.pl>

Organization of American States

<http://www.oas.org/>

Permanent Mission of Cuba to the United Nations

<http://www.un.int/cuba/>

U.S. Department of the Treasury, The Office of Foreign Assets Control

<http://www.ustreas.gov/offices/enforcement/ofac/>

U.S. Department of State, United States and Cuba

The central Department of State site that contains current news, information on human rights, the Helms - Burton act, migration, travel, new rules and regulations, security issues, humanitarian aid, chronologies, and other resources.

<http://www.state.gov/www/regions/wha/cuba/>

U.S. Department of State. U.S. and Cuba: People to People Contacts

<http://usinfo.state.gov/regional/ar/us-cuba/new.htm>

U.S. Interests Section, Havana

U.S. State Department. This site features statements, the full-text of legislation (1996 LIBERTAD Act, Helms-Burton) and documents pertaining to Cuba, information on the U.S. and bilateral issues, services for U.S. citizens, migration, and more. Services for U.S. citizens. Address and telephone numbers of staff.

<http://usembassy.state.gov/posts/cu1/wwwhmain.html>

U.S. Agency for International Development: Cuba
<http://www.usaid.gov/regions/lac/cu/>

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Reference Guides

World Factbook of Criminal Justice System: Cuba
Country report prepared by Ray Michalowki, Northern Arizona University for the U.S. Bureau of Justice Statistics.
<http://www.ojp.usdoj.gov/bjs/pub/ascii/wfbcjcub.txt>

Cuba, CIA World Fact Book
Brief factual description of government, transportation, economy, people, communication, military, geography, and transnational issues. Includes maps.
<http://www.odci.gov/cia/publications/factbook/geos/cu.html>

Cuba: Property Rights and Security Legislation
Prepared by Sergio A. Leiseca, Baker and McKenzie, Miami for the National Law Center.
<http://www.natlaw.com/cuba/spcurp1.htm>

Cuba: Parties and Organizations
Political Parties on the Net.
<http://www.politicalresources.net/cuba.htm>

Handbook of Latin American Studies
Library of Congress.
<http://lcweb2.loc.gov/hlas/>

Law Library of Congress: Cuba
Features Cuban Constitution, legal guides and general resources.
<http://www.loc.gov/law/guide/cuba.html>

Political Databases of the Americas: Cuba
Full text of documents, statistics and links to related web sites. Includes:
--- The Cuban Constitution in Spanish. 1976 Constitution. 1976 Constitution with 1992 Reforms.
--- Comparative analysis of Constitutional articles with other Latin America governments across some 200 substantive themes including human rights.
--- Election data, political parties, newspapers, civil society organizations
<http://www.georgetown.edu/LatAmerPolitical/>

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Human Rights

Amnesty International Publications on Cuba

Amnesty International reports and news releases on Cuba.

[http://web.amnesty.org/ai.nsf/countries/cuba?](http://web.amnesty.org/ai.nsf/countries/cuba?OpenView&Start=1&Count=30&Expandall&ft=S225.htm)

[OpenView&Start=1&Count=30&Expandall&ft=S225.htm](http://web.amnesty.org/ai.nsf/countries/cuba?OpenView&Start=1&Count=30&Expandall&ft=S225.htm)

Annual Report on the Situation of Human Rights in Cuba submitted before the 58th Session of the United Nations Commission on Human Rights

<http://www.pdc-cuba.org/anual58.htm>

Country Report: Committee to Protect Journalists

(As of December 31, 1998). Report on the tight control Castro maintains over the flow of information and his harsh treatment of independent journalists who are routinely detained, arrested and beaten, or forced into exile, especially before major political events.

http://www.cpj.org/regions_02/americas_02/americas02.html

Cuba: Dissidents Imprisoned or Forced into Exile, July 1996

This Amnesty International report updates the information contained in Cuba:

Government Crackdown on Dissent, AMR 25/14/96, April 1996, which detailed actions taken by the Cuban Government to prevent members of Concilio Cubano, a forum of some 140 unofficial groups from freely exercising their rights to freedom of association, assembly and expression.

<http://www.web.amnesty.org/ai.nsf/index/AMR250291996>

Cuba: The Sinking of the 13 De Marzo Tugboat on 13 July 1994.

Amnesty International. On 13 July 1994 at least 35 men, women and children were lost at sea when the vessel on which they and others were attempting to flee Cuba sank some seven miles out from Havana.

<http://www.amnesty.org/ailib/aipub/1997/AMR/22501397.htm>

Cuba's Repressive Machinery: Human Rights Forty Years After the Revolution

Human Rights Watch. This report documents Cuba's failures to respect the civil and political rights enumerated in the Universal Declaration of Human Rights (UDHR) as well as the international human rights and labor rights treaties it has ratified.

<http://www.hrw.org/reports/1999/cuba/>

Effect of Travel Restrictions on Scientific Collaboration Between American and Cuban Scientists

By Elisa Muñoz, July 1998. The Right to Travel: A Report from the American Association for the Advancement of Science, Science and Human Rights Program.

<http://shr.aaas.org/rtt/report/report.htm>

Human Rights Watch: Cuba

<http://hrw.org/reports/world/cuba-pubs.php>

Report on the Situation of Human Rights in Cuba

Submitted by the Special Rapporteur. United Nations High Commissioner on Human Rights. Report and recommendations. Examines non-discrimination on political grounds, freedom of expression and association, Introduction, the conditions of prisons, discrimination against women, child rights, the use of torture, and other matters.

<http://www.unhchr.ch/Huridocda/Huridoca.nsf/...>

U.S. Department of State, Human Rights 2000: Cuba

<http://www.state.gov/g/drl/rls/hrrpt/2000/wha/751.htm>

Information Services

CENIAI Internet, El Web de Cuba

CENIAI. The Centro Nacional de Intercambio Automatizado de Información (National Center for Automated Exchange of Information) is a network operates under the auspices of the Ministry of Science, Technology, and the Environment.

<http://www.ceniainternet.cu/>

CubaWeb, El Sitio Oficial de la República de Cuba

Official Web site of the Cuban government.

<http://www.cubaweb.cu/esp/main.asp>

Current Weather Conditions for Cuba

NOAA, National Weather Service. The most recently observed weather conditions for Cuba are available here.

http://weather.noaa.gov/weather/CU_cc.html

InfoMed Red Electrónica de información de Salud de Cuba

Cuban medical network that links rural areas to regional and provincial servers which, in turn, connected with a central database in Havana.

<http://www.infomed.sld.cu/>

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News and Newspapers

ABC electrónico, Spain

<http://www.abc.es/>

The Americas Page, Washington Post

<http://www.washingtonpost.com/wp-srv/inatl/americas.htm>

Cuba, Miami Herald

<http://www.miami.com/mld/miamiherald/news/world/cuba/>

Diario Las Americas

<http://www.diariolasamericas.com/>

CubaNet News

[English] News service, searchable, archives (1996-), links and directory of the official Cuban press. Established in Miami. [news and newspapers, Cuba]

<http://www.cubanet.org/centro.html>

El Nuevo Herald, Miami, Florida

Daily news section on Cuban issues and events

<http://www.miami.com/mld/elnuevo/>

Granma Internacional Digital [English]

<http://www.granma.cu/>

Juventud Rebelde - Digital

<http://www.jrebelde.cubaweb.cu>

Prensa Latina

<http://www.prensa-latina.cu/>

La Nación

<http://www.thecubannation.com/>

La Nueva Cuba

<http://www.lanuevacuba.com/master.htm>

Nueva Prensa Cubana

<http://www.cubapress.com/>

CubaFreePress Project

Miami based site that publishes reports that have been filed over the telephone by independent professional journalists and writers in Cuba.

<http://www.cubafreepress.org/>

Radio Havana Cuba

Contains broadcast frequencies and shortwave alternative. Bilingual.

<http://www.radiohc.org/>

Radio Marti, U.S. Office of Cuba Broadcasting

<http://www.martinoticias.com/radio.asp>

Trabajadores

<http://www.trabajadores.cubaweb.cu/>

Vanguardia

<http://vanguardia.co.cu/>

Washington Post International: Cuba

<http://www.washingtonpost.com/wp-srv/inatl/longterm/worldref/country/cuba.htm>

Yara!

<http://www.fiu.edu/~fcf/yara/>

YAHOO Cuba News

<http://news.yahoo.com/fc?tmpl=fc&cid=34&in=world&cat=cuba>

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Organizations

Centro Felix Varela

Founded since 1990 to promote a sustainable development model for the Cuban society.

<http://www.cfvarela.org/>

Centro Cultural Pablo de la Torriente Brau, La Habana

Cultural promotion organization under the auspices of the Union of Writers and Artists of Cuba

<http://www.centropablo.cult.cu/>

Cuba Program, Center for International Policy

Takes a stand against the Cuban embargo. The site features --- Review of Clinton's Cuban policy; --- archive of CIP Cuban publications, 1993-1998; --- links to Cuban documents and news articles; --- calendar of Cuban events; --- Hill Watch - Legislation in the 106th Congress that pertains to Cuba; --- Cuba links; --- Department of State news, briefings and statements.

<http://www.us.net/cip/cuba.htm>

Cuba Nuestra, Stockholm, Sweden

<http://www.cubanuestra.nu/web/default.asp?publID=70&maxArt=20>

Concilio Cubano

<http://www.ccsi.com/~ams/nuestracuba/>

Cuban Committee for Democracy

<http://www.us.net/cuban/>

Cuban American Alliance

<http://www.cubamer.org/>

Cuban American National Foundation

<http://www.canfnet.org/>

Cuban Policy Foundation

Organization focused on lifting the U.S. embargo on Cuba.

<http://www.cubapolicyfoundation.org/>

Cuba Poster Project

The project is dedicated to documenting and disseminating the poster art of postrevolutionary Cuba. The site includes a tribute to the Cuban poster artist, René Mederos 1933-1996. Propaganda, political art.

<http://www.zpub.com/cpp/>

Cuba Working Group

This page is supported by the The Federation of American Scientists, the Materials Science Center, and the Latin American Studies Program at Cornell University. The purpose of the page is to post announcements of academic conferences and publications on topics of relevance to Cuba and Cubans, and notices about Cuban academics planning visits to North American Universities

<http://www.ccmr.cornell.edu/~plh2/cuba/>

Center for Cuban Studies

Non-profit, tax-exempt educational institution located in New York City with a national membership base. It is dedicated to providing information and activities relating to contemporary Cuba and contributing to a normalization of relations between Cuba and the U.S.

<http://www.cubaupdate.org/>

Directorio Revolucionario Democrático Cubano

<http://www.directorio.org/>

Encuentro en la red, Spain

Affiliate of the Asociación de Encuentro con la Cultura Cubana.

<http://www.cubaencuentro.com/>

Free Cuba Foundation, Florida International University

Non-profit, and non-partisan organization whose purpose is to work towards the establishment of an independent and democratic Cuba using non-violent means. Site contents: human rights, news, Cuban history, opposition, political prisoners, links to other sites, dialogue.

<http://www.fiu.edu/~fcf/index.html>

Fraternidad Cubana, Sweden

<http://biphost.spray.se/frdiez/FC/fraternidad/fraternidad.htm>

Friends of Cuban Libraries

<http://www.friendsofcubanlibraries.org/>

Futuro de Cuba

<http://www.futurodecuba.org/>

Hermanos Al Rescate Brothers to the Rescue, Miami, Florida.

This site features news of rescues, documents, photographs, links to other sites, reports on human rights in Cuba, and on information on repatriated refugees.

<http://www.hermanos.org/>

La Iglesia Catolica en Cuba

<http://www.nacub.org/>

Joven Cuba

<http://www.joven.cu/>

National Bipartisan Commission on Cuba

<http://www.uscubacommission.org/htm/home.htm>

Unión Liberal Cubana

Site of a political party headquartered in Madrid. The President is Carlos Alberto Montaner, and the associated think tank is Fundación Liberal José Martí.

<http://www.cubaliberal.org/>

U.S. - Cuban Trade and Economic Council

<http://www.cubatrade.org/>

Vitral Web

Published by the Centro Católico de Formación Cívica y Religiosa de la Diócesis de Pinar del Río

<http://www2.glauco.it/vitral/vitral.html>

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Maps

Cuba Mapa.com

<http://www.cubamapa.com/>

Cuba Maps, University of Texas Library

<http://www.lib.utexas.edu/maps/cuba.html>

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Research Centers & Academic Institutions

Alexis de Tocqueville Institution. Cuba Program.

Selected papers focusing primarily on the economic policy changes that have occurred in Cuba since the Soviet Union dissolved and the impact these changes have had on the economy and society.

<http://www.adti.net/gw-cuba2.html>

Adademia de Ciencias de Cuba, Havana, Cuba

This site has descriptions of and / or links to Cuban research institutes and universities.

<http://www.cuba.cu/ciencia/acc/>

Cuba Agriculture, University of Florida

Research project (beginning in 1994) conducted via a program of active collaboration with the University of Havana's Center for Research on the International Economy (Centro de Investigaciones de Economía Internacional, or CIEI). The site provides access to the full text of papers on trade, agriculture and related subjects.

<http://www.cubanag.ifas.ufl.edu/>

Cuba Project, Queen's College, City University of New York

Collaborative initiative to study changes in Cuban policy, economy, culture, society and polity.

<http://www.soc.qc.edu/procuba/>

Cuban Studies Institute, Tulane University

The site describes the summer undergraduate program in Cuba, and other networking activities with Cuban institutes. In addition the site offers Cuban Studies Bibliographies and a directory of links to Cuban Studies resources.

<http://cuba.tulane.edu/>

Cuban Research Institute, FIU

<http://lacc.fiu.edu/cri/>

Forum for the Study of Cuba, University of Wolverhampton

<http://asp2.wlv.ac.uk/hlss/research/Cuba/>

The Institute for Cuban and Cuban-American Studies, University of Miami

Occasional Papers

Papers are available in PDF format.

<http://www.miami.edu/iccas/publications.htm>

Proyecto Habana, Universidad Alicante

<http://www.ua.es/secretaria.gral/es/memoria/1998/viii10.htm>

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Statistics and Data

Americans on Sanctions on Iran, Libya, and Cuba

Public opinion poll conducted for the The Program on International Policy Attitudes, May 8, 1998. Findings: A strong majority of Americans support the sanctions on Iran and Libya, but support for the sanctions on Cuba is soft. Sponsored by the German Marshall Fund of the US.

<http://www.pipa.org/OnlineReports/NewBalance/NB5.html>

Cuba Background Notes

U.S. State Department. Demographic profile, economy (GNP, annual growth rate), people, history, government (principal government officials, national security), foreign relations, U.S.-Cuban relations (Havana: U.S. interests section), travel and business information.

http://www.state.gov/www/background_notes/cuba_0498_bgn.html

Cuba Handbook of Trade Statistics 2000, U.S. Central Intelligence Agency

http://www.cia.gov/cia/di/products/cuba_hbk2000/index.htm

FIU 1997 Cuba Poll

Institute for Public Opinion Research, School of Journalism and Mass Communication, Florida International University. Survey of Cuban-American residents of Dade County, Florida on embargo and other issues.

<http://www.fiu.edu/orgs/ipor/cubapoll/index.html>

Hispanic Population of the United States, U.S. Census Bureau. Selected data:

--- Race and Hispanic Origin Population Density of the United States: 1990

--- Interracial data tables

--- 1997 Surveys of Minority- and Women-Owned Business Enterprises

--- Census Facts for Spanish Heritage Month

<http://www.census.gov/population/www/socdemo/hispanic.html>

Tobacco or Health: A Global Status Report: Cuba

World Health Organization. Demographics and data on tobacco production, consumption, mortality from tobacco use, and other statistics.

<http://www.cdc.gov/tobacco/who/cuba.htm>

Statistical Database, the Association of Caribbean States

http://www.acs-aec.org/Trade/DBase/DBase_eng/dbaseindex_eng.htm

Portes, Alejandro. Adaptation Process of Cuban (Mariel) and Haitian Refugees in South Florida, 1983-1987, ICPSR 9750. This survey was designed to examine economic, social, and psychological adaptation of Cuban and Haitian refugees to American society. Cuban (those arriving from the port of Mariel) or Haitian immigrants aged 18 to 60 who arrived in the United States in 1980 or after and settled in designated areas in South

Florida were interviewed in 1983 and 1984, with a follow-up interview being conducted in 1986 and 1987.

Institute for International Social Research. Attitudes of Cubans, 1960. ICPSR 7051 The study explores the current situation of the respondents, their satisfaction with their present life, and their expectations of life in Cuba ten years hence. Both the positive and negative aspects of life in Cuba are probed.

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Prepared by Lyn MacCorkle
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University of Miami, Richter Library
Updated August 2002

Prepared by Lyn MacCorkle
Richter Library, University of Miami
Updated July 2003

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To submit a site for consideration, [click here](#).

United States Northeast

Connecticut | Maine | New York | New Jersey | Pennsylvania
Connecticut

Sean Kernan Studios a site about photography, and seeing Stony Creek, Conn. [98.02]
Daniel, Steven portfolio of photographs of freelance documentary work; current projects include Nicaragua, Guatemala and Kenya Stamford, Conn. [1998.10]
Maine

Aurora Photos one-stop solution for researching, finding and buying editorial, corporate and digital stock images Portland, Maine [2001.04]
Women Speak female photographers share their images from around the world and the stories behind them Portland, Maine [2001.04] RECOMMENDED
Massachusetts

Robert Baham Photography fashion, glamour, nudes and erotica celebrating the madding contradiction of woman Boston, Mass. [98.01]
New York

Archive Photos more than 20 Million historical images, including the Reuters Photo Archive New York
Bazanphotos.com more than 20 years of work by award-winning Italian photographer Ernesto Bazan; featuring the workshop he has been teaching in Cuba and other countries, including Italy, Mexico and Colombia New York [2002.06]
BruceBennett Today's Israelis; fine art documentary addressing the people of Israel, both Jewish and Arab Rochester, N.Y. [1998.02]
Black Star editorial stock, assignment New York [2004.06]
China: Fifty Years Inside the People's Republic counterpart to a traveling, real-world exhibition of images from China; covering everything from "Secret Catholics" to

"Mountain Folk," from "Shanghai, Electric City" to "The Western Lands"; a list of the exhibit's North American and Chinese tour dates; New York City's Asia Society New York [1999.11] RECOMMENDED

The Acquired Images of Michael Depraida fashion, fine art, portraiture, commercial Manhasset, N.Y. [00.08]

Dino Studio weddings, portraits, video; Rudy Pollak, PPNY member Bayside, N.Y. [2004.06]

Filmart online catalog selling photographic film, paper, chemistry, batteries, cameras, mini lab supplies and more Brooklyn, N.Y. [1998.07]

John Gibbel Photography people, fashion is still life photographer New York [2002.03]

Steven Hirsch freelance editorial photographer New York [2004.06]

Impact Digitals coalition of independent photojournalists and social documentary photographers, founded in the Spring 2001, to develop a resource of progressive imagery New York [2004.06]

Steve Ladner Photography fashion, advertising and portrait photographer New York [2002.04]

Legends Online a continuing series of interactive galleries highlighting the work of renowned photographers, brought to you by PDNonline and Kodak Professional New York [2004.06]

Ken Lieberman Photographic Laboratories, Inc. a complete custom service, including exhibition, reproduction and presentation prints and transparencies, mounting and laminating, and all digital services New York [2002.04]

The New York Times: Portraits of Grief a look at the lives and loves of those who fell victim to the 11 September 2001 attacks on the World Trade Center, in a touching and very real memorial of pictures and words New York RECOMMENDED

Owen Photography a full-service studio. Portrait, weddings, commercial; Owen Kassimir Syosset, N.Y. [2004.06]

Andrew Prokos Photography architectural, landscape, cityscape and still life photography New York [2002.07]

Photo District News the online version of the magazine for professionals; includes changing exhibits at PDN Master Series; Online Photo Communities; and PDNewswire New York [1998.02]

Damaso Reyes Photography documentary photojournalism featuring stories from Iraq, Rwanda and the United States New York [2002.07]

Rochester Institute of Technology Rochester, N.Y. [2004.06]

Savage, Bob professional photographer; tearsheets and photos Port Jefferson Station, N.Y. [2004.06]

Ed Sharp Photography wildlife and nature photography from Alaska to the Adirondack Mountains Greenwich, N.Y. [1998.06]

Stacy Rosenstock photojournalist covering urban issues and the sociopolitical climate of New York, founder of Impact Digitals New York [2004.06]

Saba Press worldwide editorial, commercial and stock agency, founded 1989 New York [2000.08]

United in Anger photodocumentary of the international community of AIDS activists; Bill Bytsura New York [1998.06]

New Jersey

The Glamour Studio internationally published photographer Gary Darrar; fashion, glamour, swimwear, lingerie, beauty, fantasy Linden, N.J. [2002.06]
IN Jersey Asbury Park Press, Bridgewater Courier News, Home News Tribune Neptune, N.J. / New Brunswick, N.J.

On Call Photography wedding specialists, providing couples a unique, honest and cost-effective approach to capturing their wedding memories; Bill Brodniak Roselle Park, N.J.
Rothenberg Photo freelance photographer specilaizing in celebrities, photojournalism, portraiture, entertainment; stock list available; Debra L. Rothenberg Laurence Harbor, N.J. [1999.03]

Yo Soy Hechicero (I am a Sorcerer) an exploration of Afro-Cuban religion; spirit possession, animal sacrifice, mythic storytelling and physical healing; pictures, stories, opinion; developed by Ron Stanford and Ivan Drufovka Atlantic City, N.J. [1997.10]
Pennsylvania

Panache Photos scenics of urban and rural areas, from city skyline shots to coastal and lakeside daytime and sunset photos; images of Philadelphia, Cape May, the Finger Lakes Region, San Francisco and the Northern California coast; Vickie M. Feldman Philadelphia, Pa. [1997.10]

Photographic Trends certified professional studio with quality, award-winning photography since 1982; Michael Good Pittsburgh, Pa. [98.07]
Vermont

David Seaver Photography professional photographer specializing in documentary and editorial photography; 50,000 images in stock Burlington, Vt. [2004.06]

South

Alabama | District of Columbia | Florida | Georgia | Kentucky | Louisiana | Louisiana
Alabama

J. Havard digital photography in studio or on location, same-day service Mobile, Ala. [1997.11]

Robert and Wesley Lyle Photography weddings, portraits, commerical, stock and sports photography all over the Southeast Montgomery, Ala. [2004.06]
District of Columbia

Allen R. Johnson, Jr. a wedding, events and portrait photographer Washington, D.C. [97.11]

Fotoessay documentary photography monthly Washington, D.C. [2002.04]
Florida

Al Crespo Protest in the Land Of Plenty excerpts from a long-term photo project on protest in America Miami, Fla.

Pete Dancer swimwear photographer Fort Lauderdale, Fla. [97.11]

Dirk Franke fashion, beauty and advertising Miami Beach, Fla. [97.10]

Studio Uwe Schuberth fashion photography New York, Miami, Hamburg Miami Beach, Fla. [2002.03]

Georgia

Photography Center of Atlanta Atlanta, Ga. [2004.06]

Ed Wolkis/Luis Bijit Photography commercial photographers show samples of their work, including special effects, product, people and travel photography Atlanta, Ga. [98.06]

Kentucky

Bob Lamb commercial and wedding photographer Marion, Ky. [98.02]

Louisiana

Creative Images Photography a boudoir and glamour photo studio designed to put the client first Deville, La. [98.06]

Maryland

David Anderson Photography portrait, wedding, copy, restoration and commercial services; PPA Annapolis, Md. [98.02]

Michael Minner Photography award-winning portraits by a Master Photographer; information regarding preparation for portraiture, as well as samples of work Salisbury, Md. [97.11]

Mississippi

Missouri

Randy Arnote Photography freelance photography and modeling; specializing in glamour, erotic female nudes; aviation, digital, landscapes, etc.; stock quality and exclusive Kansas City, Mo. [98.02]

Bill Grant stock photography for advertising, publishing and design Jefferson City, Mo. [2002.04]

58th Pictures of the Year one of the world's oldest, largest and most prestigious photojournalism competitions, sponsored by the Missouri School of Journalism and the National Press Photographers Association, which this year drew more than 32,000 submissions Columbia, Mo. [2001.04] RECOMMENDED

North Carolina

Carolina Lighthouse Aerials prints of the North Carolina Outer Banks with Lighthouse Art and Scenic Aerials, and Research Triangle Park; George Mitchell Hubert, N.C. [98.08]

Gold's Photography designers of unique wedding albums, elegant bridal portraiture and more; Marty C. Gold Shelby, N.C. [98.05]

South Carolina

South Carolina Photo Gallery images highlighting the beauty of the region S.C. [98.05]
SCwaterfalls.COM devoted to the beauty of waterfalls in South Carolina, North Carolina and Georgia S.C. [98.05]

Tennessee

Bride and Groom Photography wedding photography specialist Nashville, Tenn. [2001.03]

Byron Jorjorian Photography online gallery of nature, wildlife, scenic, landscape, closeup, and concept stock photography; more than 64,000 images available for review Nashville, Tenn. [97.10]

Texas

David Carson photographs of Israel exhibited in two main sections, a guided tour with historical and Biblical emphasis and a gallery that shows the beauty of the land Friendswood, Texas [2004.06]

Holland Photo photo imaging, including Cibachrome printing Austin, Texas [98.11]

Ogletree Photography Online Portfolio an overview of digital and conventional photography as offered by Bruce Ogletree; food, product, architectural interiors and exteriors, corporate and industrial Dallas, Texas [97.12]

Mark Williams Photography Dallas area photojournalist, corporate and location work Flower Mound, Texas [98.02]

Stephen Zamadics Southwest photographer specializing in children and landscapes Houston, Texas [97.12]

Virginia

American Photojournalist feature stories, portfolios, discussion groups and equipment reviews for photojournalists, by photojournalists Newport News, Va. [2004.06]

Midwest

Illinois | Indiana | Iowa | Kansas | Michigan | Minnesota

Illinois

Art Craft Photographers more than 4,000 weddings photographed and 1,000 video-taped since 1969; one of few studios with enough confidence not to require a package; Charles Goodman Bloomingdale, Ill. [98.02]

Andrew Collings B&W studio and photojournalistic wedding photography Chicago, Ill. [97.10]

Robert Hungerford Photography a sleek modern online portfolio of Chicago-based photographer; images range from commercial to personal work relating to people, whether it is a studio portrait or a location production, advertisement or fine art Chicago, Ill. [2002.04]

Bill Parrish commercial product and public relations photography Chicago, Ill. [98.06]

U-Turn Monograph e-zine devoted to contemporary art and theory, edited by James Hugunin, photo critic, teaching at the School of the Art Institute of Chicago Chicago, Ill. [1998.01]
Indiana

Ethnographic and historic analyses of American Indian photographs Thomas Kavanagh, curator of collections, William Hammond Mathers Museum, Indiana University Bloomington, Ind.
Northwest Indiana Photo Gallery online photography guide to the region Ind.
Iowa

American Color Imaging photofinishing, information pertinent to the photofinishing photographer Waterloo, Iowa [2004.06]
Iowa Photo Gallery professional photos highlighting the beauty of the region Iowa [2004.06]
Kansas

Kansas Professional Photographers School a one-week school for aspiring or working professional photographers Topeka, Kan. [98.01]
Michigan

Huron Camera photographic equipment and supplies; a full line of quality used items and quality in-house photographic repairs Dexter, Mich. [98.06]
Michigan Press Photographers Association Michigan [2004.06]
Thomas K. Stark photojournalistic wedding photography, also family and pets; will travel anywhere in the U.S. to service our clients Royal Oak, Mich. [97.12]
Minnesota

Halsey Creative Stock Images advertising, stock and food, too; Daniel Halsey Minneapolis, Minn. [97.10]
Vividere Photography and Modeling specialists in glamour, fashion, lingerie and boudoir photography; model portfolios, test shoots, composites and provide referral services Farmington, Minn. [98.06]
Nebraska

North Dakota

Painet Stock Photo Agency (Photographic Arts & Illustration NETwork) New Rockford, N.D. [98.02]
Ohio

Air Pix Aviation Photos aviation photography and associated products; M. Charles Pyles Cincinnati, Ohio [97.12]
Chrystal Images photography with an artistic touch; specializing in children and graduating seniors; Mike Jones Lancaster, Ohio [97.12]

Colorifique Color Lab traditional and digital photographic resources, including ProShots by Hicks Equipment Lancaster, Ohio [98.04]

Fragile Ocean Photography digital underwater photographic images for any need; Steve W. Clawson Perrysburg, Ohio [98.01]

John Harmon Images, Inc. Keeping it simple is the style of my photography and my initial Web page. Berea, Ohio [98.07]

Images Unique Photography specializing in stock photography featuring wildlife, natural history and general-interest subjects; tightly-edited, well-captioned 35mm and medium format transparencies; prints, merchandise, workshops, wildlife and nature photo tours also offered Chillicothe, Ohio[98.08]

Living Images Productions / Stock Photography multi-image productions described/FAQs, stock photography example, covered bridge tour; Carl E. Feather Kingsville, Ohio [2002.04]

Reece Photography preschool, industrial and commercial photography, tips Kent, Ohio [97.10]

Wurzell Studio & Gallery resource for photography-related instructional audio, video and workbook materials; John Wurzell Perrysburg, Ohio [97.11]

Stata Productions commercial photography studio specializing in photographing people, locations and events Cleveland, Ohio [2002.07]

Wurzell Studio & Gallery resource for photography-related instructional audio, video and workbook materials; John Wurzell Perrysburg, Ohio [97.11]

Wisconsin

Virgin Islands

Bob Coates Photography commercial, weddings, advertising, aerial, product and more St. Thomas, Virgin Islands, USA [98.01]

Let Us Now Praise Famous Men

Let Us Now Praise Famous Men by James Agee, Walker Evans | U.K

...

Natacha Merritt Digital Diaries

Natacha Merritt Digital Diaries by Natacha Merritt | U.K

The Bone House by Joel-Peter Witkin | U.K

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About this capture

Latin America/Mexico/the Caribbean
The Movies, Race, and Ethnicity

Chicanos/Latinos in Film and Television: A Short Bibliography of Materials in the UC
Berkeley Libraries

A La Brava: Prison and Beyond.

Considers the ideas and experiences of two Chicano prisoners in Soledad Prison in California. Probes their motivations, ambitions, and insights and discusses their struggle for political, emotional, and cultural survival inside and outside of prison. 54 min.

Video/C 56 [Stored at NRLF]

Abandoned: The Betrayal of America's Immigrants

Looks at the most recent wave of anti-immigrant sentiment in the United States and at the personal impact of new immigration laws, focusing on the severity of current detention and deportation policies. Legal residents find themselves torn away from their American families and sent to countries they barely know while political asylum seekers are kept for years in county jails that profit from their incarceration. 2000. 55 min.

Video/C 7695

Bullfrog Films catalog description

Accordion Dreams

A documentary featuring yesterday's and today's accordion players that define Texas Mexican Music. The arrival of the European button accordion to Texas and its merging with traditional Mexican songs gave birth to an explosive new sound, from lively polkas to smooth waltzes, an exhilarating musical style that is rapidly gaining fans worldwide. This program also looks at today's young accordionists who have expanded this musical style to include rock, blues, and pop. c2000. 57 min. Video/C 8428

Adelante Mujeres!

Spanning five centuries, this comprehensive video focuses exclusively on the history of Mexican-American/Chicana women; as the center of their families, as activists in their communities and as contributors to American history. 30 min. Video/C 2727

Media Review Digest (UCB users only)

Affirmative Action: The History of an Idea.

Explores the historical roots of affirmative action and the current debate over its usefulness. Looks at several different affirmative action programs including the Univ. of California, Berkeley, the U.S. Army, federal aid to minority businesses, and affirmative action in the Chicago Police Dept. Includes archival footage and features interviews with a wide array of academic scholars. 1996. 56 min. Video/C 4999

Affirmative Action Under Fire: When is it Reverse Discrimination?

The account of a reverse discrimination court case over the firing in 1989 of a white teacher in a Piscataway, New Jersey high school because of her race. Shows how this court case became a national battle for affirmative action and how affirmative action preference advocates paid the white teacher \$450,000 to drop her case in order to avoid a Supreme Court decision that would potentially invalidate all affirmative action programs in the United States. Originally produced for the ABC television program Nightline aired on November 11, 1997 under the title: Black teacher, white teacher, affirmative action under fire. 22 min. Video/C 6874

After the Earthquake.

A film by Lourdes Portillo. A young Central American woman living in the United States is joined by her fiancé who is escaping the political situation in his homeland. The different courses their lives have taken call into question their values and their engagement. 23 min. Video/C 3355

Algun Dia

Set during the Proposition 187 campaign in California, this film looks at the plight of undocumented Mexican families through the experiences of the Gonzalez family as they strive to overcome xenophobic injustices in their Los Angeles neighborhood where confusion abounds over the "immigrant problem." Producer, director, editor, Pepe Urquijo. 1999. 27 min. Video/C 9215

An American Story with Richard Rodriguez.

Parts I and II. Rodriguez talks of his experiences growing up in America as the son of immigrants, the loss of his "Mexican soul", and his first exposure to American culture. Discussion continues on the differences between Mexican and American cultures, including his observations on America's growing sense of loss and the essence of American society today. 56 min. Video/C 2187

Animaquiladora: The Animation Sweatshop

Contents: Dia de la independencia -- L.A. cucaracha -- Signs of the times -- Mysterious apparitions on tortillas -- Latinos on TV -- Why cybraceros. Latino political satire as presented in a collection of short animated films satirizing U.S.-Mexican relations. Films by Lalo Lopez & Alex Rivera. 1997. 10 min. Video/C 9210

Ano Nuevo.

Describes the living and working conditions of undocumented Mexican agricultural workers at the Ano Nuevo flower ranch in San Mateo County, California. Documents the efforts of a group of these workers, fired when they attempted to join a union, to reach a settlement with the Ano Nuevo owner through the U.S. legal system. 55 min. Video/C 1235

Cinema Guild catalog description

Arrow

This experiential film is about the director's journey into his inner self as he travels through the desert in search of Aztlan, the place of origin of the Aztec people. 1996. 32 min. Video /C 9217

The Art of Resistance.

Seven chicano artists talk about their work and how it has contributed to the civil rights movement for Mexican Americans. 26 min. Video/C 4076

Media Review Digest (UCB users only)

The Assumption of Lupe Velez

Assumption is an experimental look at the quasi-glamorous life of Mexican siren Lupe Velez, who died many years ago. Opening with Andy Warhol's film "Lupe," loosely based on the last night of her life, this film presents accounts and renditions of Velez's last night in Hollywood to examine her portrays in the mainstream entertainment press (accounts by Hedda Hopper) as well as her transformation into an underground cult icon (by Kenneth Anger, Andy Warhol and Puerto Rican filmmaker Jose Soltero). A video by Rita Gonzalez. c1999. 22 min. Video/C 9211

Balseros

A gripping look at the daring escapes of seven Cubans and their families on homemade rafts in 1994 and their depressing U.S. destinations. The film presents Cuba in a negative but wistful light, a light that seems all the brighter when the battered Cubans begin their new lives as Americans. The little these people had in Cuba is eventually pinned over when they must begin anew with nothing in the United States. 2002. 120 min. Video/C 9875

Ballad of an Unsung Hero.

Uses archival footage, photographs, and recordings, as well as interviews, to chronicle the life of Pedro J. Gonzalez, who served as telegrapher for Pancho Villa, became a radio star and recording artist in the United States, championed the cause of Mexican-Americans, and worked as a prisoner in San Quentin to reform the California penal system. 28 min. Video/C 1763

Cinema Guild catalog description

Media Review Digest (UCB users only)

The Battle of Glorieta Pass.

Using commentary from diaries and journals of Civil War participants film reviews the military strategy and events surrounding the Battle of Glorieta Pass during the New Mexico Civil War campaign of 1862. Video/C 2868

Beca de Gilas: Rebeca's Story

A personal and inspirational documentary about Rebeca Amendariz, a 21-year old community activist in Gilroy, California, her family, and her efforts to register Chicano voters during the 1996 struggle to defeat Proposition 209. c1999. 20 min. Video/C 9208

Biculturalism and Acculturation Among Latinos.

Explores issues of cultural identity among Latino Americans who are pursuing a biculturalism that will offer the Latino community "the best of both worlds". Film addresses the question: What of the Latino cultural heritage should be retained and what abandoned as they are assimilated into mainstream American culture? 30 min.

Video/C 2634

Bilingual Education.

Examines Latino consensus on the issue of bilingual education while also looking at efforts to increase literacy levels and English language skills among Latinos. 26 min.

Video/C 2870

Birthwrite: Growing Up Hispanic.

Hosted by Cheech Marin. 57 min. Video/C 1956

Media Review Digest (UCB users only)

Black & White in Exile

An indepth documentary chronicling 30 years of Caribbean exile in the United States, focusing on Cuban and Haitian immigration and its impact on the host communities. The four main groups probed are Cuban exiles, Haitian exiles, resident whites and African Americans. Issues of equity are explored in terms of the government treatment of each group, the economic opportunities available, the political empowerment achieved and the inter-racial/cross-cultural hostilities, cooperation and ultimately, coalitions that developed. Includes personal accounts of witnesses and participants tempered by objective insights of historians. Produced and directed by Ray Blanco. Originally produced for PBS in 1997. 60 min. Video/C 7194

La Boda (The wedding)

Filmed in Mexico, Texas and California, this is an intimate portrait of the challenges faced by a Mexican-American migrant community presented primarily through the eyes of Elizabeth, whose wedding to Artemio concludes the documentary. c2000. 54 min.

Video/C 7976

Bombing L.A.

Documentary about L.A. graffiti artists. approx. 60 min. Video/C 2954

Media Review Digest (UCB users only)

Border Brujo.

A performance art monolog which examines linguistic and cultural stereotypes that create "borders" between people. 52 min. Video/C 3455

Media Review Digest (UCB users only)

Borderline Cases: Environmental Matters at the United States-Mexico Border

A documentary describing the consequences of 25 years of environmental neglect by factories along the U.S./Mexico border focusing on the cities of Brownsville, Matamoros, Tijuana, San Diego, Ciudad Juarez and El Paso. It chronicles the 5 year bi-national

effort to craft remedies to the border's deteriorating environmental conditions by a diverse mix of people of both countries from grass-roots activists to government, academic and industrial leaders. 1997. 65 min. Video/C 4748

Bullfrog Films catalog description

Media Review Digest (UCB users only)

A Bowl of Beings.

Deftly employing comedic styles from the Marx Brothers to Sam Kinison, Culture Clash, a group of Mexican American comedians, gives a powerful demonstration of Chicano wisdom, art and wit. 55 min. Video/C 4673

The Boxer. (Life; 6)

This film follows Luis Rodriguez, who lives in a remote peasant village in southern Mexico, who hopes to become a boxing champion in the United States. This film follows him as he travels north to the US-Mexican border, joining other migrants determined to outwit the U.S. border guards. Eventually he succeeds in crossing the border and finds work as an illegal alien. c2000. 24 min. Video/C 7766

Bullfrog Films catalog description

Break of Dawn: A True Story.

Based on the life story of Pedro J. Gonzalez who championed the cause of Mexican-Americans in California during the Depression years and who worked for the reform of the California Penal System. English and Spanish. 100 min. Video/C 1758

Media Review Digest (UCB users only)

The Bronze Screen

This extensive documentary honors the past and looks at the future of Latinos in motion pictures. From silent movies to urban gang films, stereotypes of the Greaser, the Lazy Mexican, the Latin lover and the Dark lady are examined. Rare and extensive footage traces the progression of this distorted screen image to the increased prominence of today's Latino actors, writers and directors. Featuring: Dolores Del Rio, Lupe Velez, Rita Hayworth, Anthony Quinn, Cesar Romero, Rita Moreno, Jennifer Lopez, Raquel Welch, Benicio Del Toro, Antonio Banderas, Desi Arnaz, Salma Hayek, John Leguizamo, Jimmy Smits, Raul Julia, Carmen Miranda, Ricardo Montalban, Joe Ferrer, Cheech Marin. Special features: Film trailers as tributes to three of the most influential and legendary Latino forces in Hollywood history: Anthony Quinn, Rita Hayworth, Rita Moreno. 1975. 120 min. DVD 1526

Cafe Con Leche

An introspective look at the lives of 17 young Cuban-Americans; the now adult children of the first wave of Cuban exiles that came to the United States. They comment on their experiences growing up bi-culturally; functionally American, spiritually Cuban, and on the challenges faced in the fusion of traditional old world values with modern American culture. 1997. 90 min. Video/C 6459

California Since the Sixties: Revolutions and Counterrevolutions: Challenge of Multiracial Democracy, 2/6/99 (11th California Studies Conference, University of California, Berkeley)

A panel of Mexican-American, Native American and Asian American leaders, authors and journalists examine, through analyses of minority history, future challenges for American minorities and American democracy in the 21st century. Contents: Introduction, Carlos Munoz (9 min.); Racism in 1960s and political movements, Elizabeth Martinez (21 min.); Contrasting social movements from the 60s to the 90s, Phil Hutchings (17 min.); Human values for the 21st century, Ramona Wilson (20 min.); Asian in America: the perpetual foreigners, Helen Zia (26 min.); Multiracial democracy and the labor movement, David Bacon (15 min.). Moderator: Carlos Munoz. Panel: Elizabeth Martinez, Phil Hutchings, Ramona Wilson, Helen Zia, David Bacon. 108 min. Video/C 5983

Campus Culture Wars: Five Stories About PC.

University of Pennsylvania: racially insensitive language, Harvard University: gay rights, Stanford University: multicultural ideals, Pennsylvania State: sexual harassment, University of Washington: radical feminism. 86 min. Video/C 3328

Carmelita Tropicana: Your Kunst Is Your Waffan

Carmelita Tropicana, a lesbian Latina performance artist who supports herself as a building super on New York's Lower East Side, winds up in jail with three other women after a protest at an abortion clinic. Humorous monologues and campy production numbers ensue. Performers: Carmelita Tropicana, Annie lobst, Sophia Ramos, Livia Daza Paris. 1994. 28 min. Video/C 8354

[Cervantes, Lorna Dee] Lorna Dee Cervantes and Shirley Geok-lin Lim (Sounds of Poetry with Bill Moyers)

American poet Lorna Dee Cervantes founded her own press to publish the works of Mexican-Americans. Dr. Shirley Geok-lin Lim, An English professor uses her Chinese/Malaysian roots to bring a unique Asian-American perspective to her writing. In this program Bill Moyers and the two poets discuss topics that revolve around the theme of otherness. 1999. 27 min. Video/C 6828

Challenging Hispanic Stereotypes: Arturo Madrid.

Arturo Madrid, a Hispanic educator, has devoted himself to challenging the stereotypes that keep Hispanics outside the American mainstream. In this film Moyers and Madrid

discuss the controversy surrounding bilingual education and the state of education, in general, for Hispanic people. 30 min. Video/C 4992

Chicana.

Employs Mexican murals, rare photographs, prints, and documentary footage to trace the traditional and the emerging roles of Mexican/Chicanas from pre-Columbian times to the present, showing how women have made important contributions as workers, mothers, activists, educators, leaders, and in numerous other ways, despite their generally oppressed status in the Latino culture. 23 min. Video/C 3342

Rashkin, Elissa J. "Historic Image/Self Image: Re-Viewing Chicana." In: Sex Positives? The Cultural Politics of Dissident Sexualities. Edited by Thomas Foster, Carol Siegel, and Ellen E. Berry. pp: 97-119. New York: New York University Press, c1997. (Main Stack HQ471.S495 1997)

Chicano Park.

The history and culture of the Chicano people, who were involved in the establishment of Chicano Park, San Diego, Calif. in 1978. 59 min. Video/C 1294

Cinema Guild catalog description

Ryan, Susan. "Chicano Park." (movie reviews) Cineaste v19, n1 (Wntr, 1992):66.

Video clip from Chicano Park (from the Cinema Guild web site)

Media Review Digest (UCB users only)

Chicano!: The History of the Mexican American Civil Rights Movement.

A four part series chronicling various aspects of the struggles for equal rights by Mexican Americans. 57 min. each installment

Episode 1: Quest for a Homeland. Examines the events at Tierra Amarilla, New Mexico, that sparked a national movement for social justice. It focuses on the 1967 struggle by Mexican Americans to regain ownership of New Mexico lands guaranteed them by the 1848 Treaty of Guadalupe Hidalgo and then visits the landmark Denver Youth Conference in 1969. The program concludes with the Chicano Moratorium March against the Vietnam War, held in East Los Angeles in 1970...an event that turned into a tragic riot resulting in the death of renowned journalist Ruben Salazar. Video/C 4308
Episode 2: The Struggle in the Field. Examines the efforts of farmworkers to form a national labor union. Under the leadership of nonviolence advocate Cesar Chavez,

farmworkers launched a strike against California grape growers in 1965, demanding better working conditions and fair wages. In 1970, they undertook a national table grape boycott that eventually led to the first union contracts in farm labor history. An important milestone in the struggle was the passage of the California Labor Relations Act. Video/C 4309

Episode 3: Taking Back the Schools. Documents the Mexican-American struggle to reform an educational system that failed to properly educate Chicano students, resulting in a more than 50% drop out rate, and leaving many others illiterate and unskilled. It focuses on the 1968 walkout by thousands of Mexican-American high school students in East Los Angeles, which resulted in conspiracy indictments against 13 community leaders. Video/C 4310

Episode 4: Fighting for Political Power. Focuses on the emergence in Texas of Mexican-American political power and the creation of a third political party, La Raza Unida. Although the idea of a third party eventually proved ineffectual, La Raza Unida inspired a generation of political activists and pioneered voter registration strategies that eventually led to the election of thousands of Chicanos to political office. Video/C 4311

Chicano! Web site (via PBS)

Goodman, Walter. "Chicano! History of the Mexican-American Civil Rights Movement." (television program reviews) New York Times v145 (Fri, April 12, 1996):B8(N), D18(L), col 4, 8 col in.

Chicanos in the New West [Sound Recording]

Lecturer Ricardo Romo. Deland, Fla. : Everett Edwards, 1979. 43 min. Sound/C 175 Chulas Fronteras.

Features music and culture of Mexican-Americans living in southern Texas, showing food preparation, family life, dances, fieldwork, and other social activities. 58 min. Video/C 1304

Clip 1 (requires Real player)

Clip 2 (requires Real player)

Clip 3 (requires Real player)

Class Divided.

Documents a reunion of Iowa teacher Jane Elliott and her third-grade class of 1970, subjects that year of an ABC News television documentary entitled: The eye of the storm. Shows how her experimental curriculum on the evils of discrimination had a lasting effect on the lives of the students. (See also: Eye of the Storm, Video/C 1143) 58 min. Video/C 1143

The Closing Door: An Investigation of Immigration Policy.

Presents an investigation of current United States policy on immigration in light of past

history. Includes consideration of both legal and illegal immigration. 58 min. Video/C 983

Color Schemes: America's Washload in 4 Cycles.

The theme is society's intolerance for cultural diversity. 28 min. Video/C 1776

El Corazon Sangrante (The Bleeding Heart)

Several Mexican, Cuban, and Chicano visual artists and two performing artists are interviewed, and their work is discussed with particular reference to the image of the bleeding heart, which has been a significant symbol throughout centuries of Latin American culture. In Spanish and English, with subtitles in the opposite language.

c1991. 45 min. Video/C 6411

Corpus: A Home Movie for Selena

Directed by Lourdes Portillo. Corpus focuses on the singer's fans -- the people on both sides of the border who saw in Selena a symbol of hope and cultural pride, and the chance to emerge from a background of poverty and despair to achieve personal and professional success. The film is structured around interviews with personal friends and family of Selena as well as fans who never met the star but consider her part of their lives. Their recollections are intercut with archival footage of Selena's performances and appearances at awards ceremonies, and news coverage about her murder and the memorial service in Corpus Christi. c1998. 47 min. Video/C 6551

El Corrido de Cecilia Rios.

When the life of Cecilia Rios is tragically cut short by her brutal murder, a group of teens comes together to commemorate her life and speak out about the violence that intersects their lives. Using the traditional structure of the Mexican ballad this film offers a unique entry into the lives of Latin youth and community healing. 1999. 15 min.

Video/C 6905

Corridos!

Examines the influence of Corridos, Mexican and Mexican American ballads, which celebrate popular heroes and folk tales and provide a sense of history and standards of public morality. Includes performances of Corridos in a program originally produced for stage, with historical and critical commentary between performances. Performers: Clancy Brown, Evelyn Cisneros, George Galvan, Sal Lopez, Alma Martinez, Linda Ronstadt, Daniel Valdez, Luis Valdez. c1989. 58 min. Video/C 6789

The Couple in the Cage: a Guatinaui Odyssey

Directed and produced by Coco Fusco and Paula Heredia; Performers: Guillermo Gomez-Penña, Coco Fusco. Color sequences of the display in various museums of performance artists portraying an aboriginal couple from Gautinau (a fictional island off the coast of Mexico) are contrasted with archival footage and still photographs showing various occasions when indigenous persons were put on public display at circuses, sideshows and the like. Emphasis is placed on the response of the people viewing the Gautinaui couple. c1993. 31 min. Video/C 4785

Kirshenblatt-Gimblett, Barbara. "Couple in a Cage." (video recording reviews) TDR (Cambridge, Mass.) v42, n2 (Summer, 1998):175 (6 pages).

Taylor, Diana. "A Savage Performance: Guillermo Gomez-Pena and Coco Fusco's 'Couple in the Cage'." The Drama Review 1998 Summer, 42:2 (158), 160-75 (also in TDR (Cambridge, Mass.) v42, n2 (Summer, 1998):160 (16 pages))

Crossing Borders: a Cuban Returns

Tells the story of Dr. Magaly Lavendez, a professor at Loyola Marymount University in Los Angeles, who was forced as a child to leave Cuba in 1962 and grew up in the U.S., but with a distinct Cuban identity. Here she returns in 1998 to her childhood neighborhood in Havana and reunites with relatives and old acquaintances in an attempt to resolve the lifelong crisis of her true cultural identity. [1998?] 49 min. Video/C 7870

Cuban Roots/Bronx Stories

Pablo Elliot Foster Carrion interviews members of his family who left Cuba in 1962, including his grandfather, father, uncle and aunt. He learns of their experiences in Cuba, as well as how they grew up 28 min. Video/C 9737

Cultural Bias in Education.

Examines roadblocks to Latino academic advancement as well as productive educational models. 28 min. Video/C 2873

The Culture of Poverty.

Explores strategies for meeting the needs of Latino children, and profiles an independent effort to keep kids off the street and instill in them a sense of pride. c2000. 56 min. Video/C 2633

De Colores: Lesbian and Gay Latinos: Stories of Strength, Family and Love (Lesbianas y gays Latinos: historias de fuerza, familia y amor)

This documentary examines the struggles of Hispanic gays and lesbians coming out to their parents, especially in a culture that places value on "family tradition" above all else. Through interviews and commentaries, the stories of this largely ignored community are contrasted against similar experiences by Anglo-Americans. 2001. 28 min. Video/C 8809

Death on a Friendly Border

The border that runs between Tijuana and San Diego is the most heavily militarized border between "friendly" countries anywhere in the world. Since the U.S. instituted the "Operation Gatekeeper" policy, an average of one person a day has died crossing the border. This documentary puts a human face on this tragedy, examining the hardships imposed by heat and thirst and abusive border guards. Includes interviews with a border guard, human rights activists and Mexicans who have attempted the crossing. 2001. 26 min. Video/C 9261

Description from Filmmakers Library catalog

Del Mero Corazon (Straight From the Heart).

Producer, Chris Strachwitz; director, photographer, and special editing, Les Blank. A lyrical journey through the musings of the heart in the Mexican-American Nortena music tradition. Various performers are shown in dancehalls and cantinas, presenting songs of passion and death, hurt and humor, and the pleasures and torn dreams of love. 1976. 28 min. Video/C1303

Clip 1 (requires Real player)

The Devil Never Sleeps (El Diablo Nunca Duerme).

Filmmaker Lourdes Portillo interviews the Mexican American family and associates of her uncle, Oscar Ruiz Almeida, after his sudden death was ruled a suicide by authorities. "The Devil Never Sleeps exposes the loves and hatreds of a Mexican family convulsed by the death of one of its members. The emotions which Portillo captures in her particular blend of traditional and experimental techniques bring out the nuances of Mexican social and family order. Poetic, tragic, humorous and mythic, this film crosses the borders of personal values, cultural mores, and the discipline of filmmaking itself" [from filmmaker's catalog]. 1995. 82 min. Video/C 5337

Media Review Digest (UCB users only)

Dreams Ensnared: The Dominican Migration to New York.

This film discusses the mass immigration to the United States from the Dominican Republic due to the poor economic conditions there. Includes interviews with people, primarily women, who have emigrated and gives details on the hardships the travelers endure. 1994. 22 min. Video/C 4636

The English-Speaking Amendment.

This program examines a proposed amendment which would mandate that English be the official language of the United States; guests presented arguments pro and con on this issue. 28 min. Video/C 1920

The Eye of the Storm.

Award winning documentary records an innovative experiment in which a third-grade teacher divides her all-white class into "blue-eyes" and "brown-eyes," making each group superior or inferior on successive days. The program demonstrates the nature and effects of bigotry by showing changes brought about in the children's behavior and learning patterns. (See also: A Class Divided Video/C 1143) 26 min. Video/C 3984

Factory Farms.

1959 documentary by Harvey Richards. Tells the story of California agriculture, a highly

capitalized, sophisticated industry with substandard wage rates that keep its workers in poverty. Documents 1959 labor conditions for farm workers. Produced by the United Packinghouse Workers Union. 32 min. Video/C 2794

Fear and Learning at Hoover Elementary.

A documentary by Los Angeles teacher Laura Angelica Simon, exploring the impact of California's Proposition 187 on the immigrant community. The subject is Hoover Street Elementary School, where Simon candidly explores the attitudes and emotions of teachers, students and parents, focusing on a ten year old Salvadorian girl. 1997. 53 min. Video/C 5246

American Library Assn. Video Round Table Notable Films for Adults, 1999

The Fight in the Fields: Cesar Chavez and the Farmworkers' Struggle.

The story of Cesar Chavez, the charismatic founder of the United Farmworkers Union and the history and impact of the movement that he inspired. The heart of the UFW, Chavez remains the most important Latino leader in this country's history. The activities he and his dedicated organizers led inspired the Chicano activism of the 1960's and '70's, helping to create a Latino civil rights movement. Film includes archival footage, newsreels and present-day interviews with activists, politicians and Chavez family members. Produced and directed by Ray Telles, Rick Tejada-Flores. 1997. 115 min. Video/C 4746

Ferriss, Susan and Ricardo Sandoval. The Fight in the Fields: Cesar Chavez and the Farmworkers Movement. New York: Harcourt Brace, c1997; (UCB Bancroft HD6509.C48 F47 1997; UCB Moffitt Ordered for Moffitt)

Fight in the Fields website (via ITVS)

Media Review Digest (UCB users only)

Gallegos, Aaron. "The Fight in the Fields: Cesar Chavez and the Farm Workers' Struggle." (television program reviews) Sojourners v26, n3 (May-June, 1997):59 (3 pages).

Goodman, Walter. "The Fight in the Fields: Cesar Chavez and the Farm Workers' Struggle." (television program reviews) New York Times v146 (Wed, April 16, 1997):B6(N), C18(L), col 5, 2 col in

Harvey, Dennis. "The Fight in the Fields: Cesar Chavez and the Farm Workers' Struggle." (movie reviews) Variety v365, n12 (Jan 27, 1997):79 (2 pages).

Weintraub, Irwin. "The Fight in the Fields: Cesar Chavez and the Farmworkers' Struggle." (video recording reviews) Library Journal v122, n13 (August, 1997):152 (2 pages).

Flyin' Cut Sleeves.

Examines the history of street gangs in New York City, contrasting interviews with Bronx gang members made twenty years ago with contemporary interviews. The former gang members reveal how the educational system failed them and the stabilizing social function that gang life played for them. In interviews today, these men and women recount their subsequent education (some in prison programs) and choices of careers in youth and drug counseling, recreation and self-defense. Concluding sequence shows these former gang leaders lecturing youngsters today who are at risk to join gangs. 60 min. Video/C 5077

The Forgotten Americans.

Captures a day in the life of people living in colonias, (unincorporated settlements often lacking basic water and sewer systems, paved roads, and safe and sanitary housing) along the Texas-Mexico border. c2000. 60 min. Video/C 7853

Free Speech and Racism on Campus: Nightline: June 12, 1989.

Racist attacks are on the rise on America's college campuses. This newscast asks should some kinds of free speech be censored on university campuses because of their racial or sexual content? Includes interviews with Nat Hentoff of the Village Voice, college professors and students at Stanford University and the University of Michigan. 23 min. Video/C 5769

Frida.

Biopic on the life of Frida Kahlo. Video/C 294

Frida Kahlo.

Presents the life and work of Mexican painter Frida Kahlo. 62 min. Video/C 1297

From Here, From This Side: De Aca de Este Lado.

Mexico's development and its relationship with the United States is examined. 24 min. Video/C 2014

From Sleepy Lagoon to Zoot Suit: The Irreverent Path of Alice McGrath

In the incendiary climate of WWII, 22 young Mexican-American men were charged with conspiracy to commit murder and tried en masse. In spite of a lack of evidence, 12 were convicted and sent to San Quentin. This film profiles the life and work of Alice Greenfield McGrath, who spearheaded the fight to get them out. With help from author Luis Valdez, McGrath tells this story of unbridled racism, the response to this injustice that she organized, and ultimately the chronicling of these events in Valdez's play Zoot Suit. 31 min. Video/C 5940

From the Other Side (De l'autre cote)

Through images and interviews with Mexicans and American law enforcement officers, this film examines the plight of poor Mexicans who try to emigrate to the United States illegally in hope of a better life. The use of cutting edge technology has stemmed the

influx of illegal immigration in San Diego so now immigrants trek the mountains and deserts of Arizona to avoid detection, a much more dangerous route on which many have died. 2002. 99 min. Video/C 9303

First Run/Icarus catalog description

Frontierland

As this film demonstrates, mestizaje (Mestizo culture) is not so much a racial category as a state of mind, and it can be found even where nationalists and exoticists from both sides of the U.S.-Mexico border might least expect it: Not just in California and the Southwest but also in Mexico City, South Carolina, Vancouver and even in the homes of European collectors of pre-Columbian art. A film by Jesse Lerner y Ruben Ortiz-Torres. c1995. 77 min. Video/C 9207

Gary Soto (Lannan Literary Videos; 44)

Gary Soto, Chicano poet, essayist and children's book writer, was born and raised in Fresno, California. He) has published ten poetry collections for adults and here reads from his "New and selected poems, " followed by an interview with writer and university professor Alejandro Morales. Reading took place on May 3, 1995 in Los Angeles. 60 min. Video/C 9060

Getting to Heaven (Ganarse el cielo)

This docu-drama, based on interviews with actual immigrants, portrays Hispanic immigrant workers at a New York City restaurant, depicting their workaday reality and dreams for a better life in the United States. c1996. 19 min. Video/C 7869

Go Back to Mexico!.

In 1992, 2.5 million illegal immigrants came to the United States. This film examines the fears about economic costs and social and political disruption to the United States and the growing public opposition to illegal immigration, particularly in California. 1994. 57 min. Video/C 5067

Golden Cage: A Story of California's Farmworkers.

The experiences of Mexican farmworkers in California are chronicled. Using historical footage, interviews, newspaper clippings and black-and-white stills, the documentary traces the history of the United Farmworkers Union from the sixties to its current decline. It also examines the impact of the new immigration law. 29 min. Video/C 1935

Graffiti Verite: Read the Writing on the Wall

Los Angeles graffiti artists discuss the themes and motivations of their work, and how they evolved from taggers to artists. Several are shown at work on projects, indoors as well as outside. The history and significance of graffiti is addressed, as is its role in the Hip Hop culture. 45 min. Video/C 4469

GV2: Graffiti Verite 2

A follow-up film to the award winning documentary Graffiti Verite. Includes interviews with more graffiti artists and street scenes with over 400 tags, throw-ups and pieces of "street art" all presented to a backdrop of Hip Hop music. Includes coverage of the winning artwork of the First International Graffiti Art Competition. 1998. 58 min. Video/C 5719

GV3: Graffiti Verite 3 (The Final Episode)

The Final Episode is a poetic voyage, a meditation, into the iconography of Graffiti art featuring an eclectic sound track as it's emotional and intellectual core. "GV3 is a compelling sensorial experience; shockingly honest and defiantly politically incorrect." c2000. 54 min. Video/C 7118

Hablas Ingles?

Videocassette release of a segment of the television program Currents. Examines bilingual education in the U.S., focusing on the arguments for and against a constitutional amendment to make English the official language of the United States. Includes interviews with Linda Chavez, president of U.S. English, and Juan Cartagena, of the Puerto Rican Legal Defense Fund. 26 min. Video/C 1922

Hate Crime.

Shows two examples of communities that are having some success in solving the problem of hate crimes. In South Carolina after the burning of Afro-American churches, law enforcement officials arrested members of the Ku Klux Klan and one black church filed a lawsuit against the KKK winning a \$38 million judgment against the Klan from a racially mixed jury. The second case spotlights a pioneering high school class on tolerance developed by teacher Joe Moros that has changed the social climate at San Clemente High School in California where tensions among whites, Latinos, blacks and Asian-Americans led to brutal violence and killing in the 1990s. c1999. 56 min. Video/C 6875

Hijos del silencio (Sons of Silence)

Documents the cultural silences that affect safe sex practices of young gay Latinos in the San Francisco Bay Area. Includes interviews with young gay men about their families, coming out and sex. 2001. 36 min. Video/C 9141

Hispanics in the Media

From news anchors to editors, from actors to filmmakers-- Hispanics are making their presence known in television and the motion picture industry. Discrimination still exists, however. In this program Hispanics who have made it describe how they did it, the problems they encountered along the way, the hurdles that remain, and the growth potential in the ever-expanding Hispanic media marketplace. 1998. 44 min. Video/C 6557

Home is Struggle.

Using interviews, photographs, and theatrical vignettes, the film explores the lives of women who have come to the United States from different Latin American Countries for varying political, economic, and personal reasons. Video/C 3354

Homeboys.

Documentary portrait of a Chicano youth gang. Depicts life in Cuatro flats, a housing project in East Los Angeles, as seen through the eyes of gang members. Video/C 1934

Cinema Guild catalog description

Homelessness Among Hispanics.

Looks at homelessness among Hispanics in San Francisco, in San Antonio's Westside, and at the colonias that dot the Texas-Mexico border. 28 min. Video/C 2871

I Am Joaquin. See: Yo Soy Joaquin

Illegal Aliens Entering the U.S.: September 8, 1986 (Nightline)

Surveys efforts by the U.S. Border Patrol to locate and apprehend illegal Mexican aliens and the economic impact, particularly on California and Texas, of illegal aliens whose children born in the United States are eligible for public assistance. 23 min. Video/C 5776

Images of Chicanos in Film.

A symposium about Mexican Americans in motion pictures. Video/C 2172

Images of Mexican Los Angeles: Views of the Social and Cultural History of the Mexican Community of Los Angeles, 1781-1990s.

Presents the history of the Mexican community in Los Angeles from 1781 through the 1990's. 1991. 28 min. Video/C 5144

In Plain English.

Made by filmmaker Julia Lesage. African-American, Asian-American, Pacific Islander, Chicano/Latin American and Native American undergraduate and graduate students discuss their expectations about college life before they came to the University of Oregon and the reality they encountered while at the university and they examine their experiences with racism and discrimination. 42 min. Video/C 3007

Justice on the Table

Farmworkers are paying a price to put food on our tables. Excluded from labor laws,

they face low wages, harsh working conditions, and a 48-year life expectancy. This documentary listens to farmworkers themselves tell of their treatment in Oregon's fields, and highlights their contributions to regional and national economic prosperity. c2003. 24 min. Video/C 9819

The King Does Not Lie: the Initiation of a Priest of Shango

Documentary showing the ritual and ceremony associated with the initiation of a priest of Shango, the Thundergod of the traditional Yoruba religion. Takes place in a contemporary Puerto Rican community among New World practitioners of the ancient religion, Santeria. c1992. 44 min. Video/C8425

The Land is Rich.

Documents the United Farm Workers struggle to organize California farm workers in the early 1960's. Film contrasts the economic strength of California agribusiness and migrant workers poverty and the the effect of extensive exposure to agricultural chemicals on them. The film was used by the United Farm Workers Union. 27 min. Video/C 2800

clip 1

clip 2

clip 3

Latido Latino: Senas de Identidad

Discusses the influence of Latin American culture in the United States through interviews with more than 50 Latin American immigrants living in New York, including musicians, dancers, artists, and writers. Those interviewed share their personal and professional experiences of being of Latino descent in America. c2000. 120 min. Video/C 8045

Latino Employment and Unemployment.

Explores, analyzes, and compares the socioeconomic situation of Latinos and Hispanic Americans with that of the general population, illustrating some of the obstacles Latinos face in making the transition from poverty to financial independence. 27 min. Video/C 2631

ABC-CLIO Video Rating Guide for Libraries

Latino Hollywood. Part I

Latinos have contributed to the American film industry since its earliest days. During the silent and early talkie era, Latinos were almost always stereotyped as tempestuous lovers, bandidos, or cantina girls. This program remembers many of the early Latino actors and actresses and examines some of the stereotypical roles they portrayed. Mexican American Studies and Research Center, University of Arizona, 1994. 31 min.

Video/C 4628

Latino Hollywood. Part II

1940's-1950's: All American stereotype and social realism -- 1960's-1970's: Criminality or invisibility -- 1980's: Chicano films, updated stereotyping and tokenism -- 1990's: Cross over dreams, new Latino filmmakers.

Program looks at the history and image of the Latino and Latina in Hollywood films from the 1940s through the mid-1990s. Also reviews the roles Latino actors and actresses were given to play in popular films during this period and examines the few social realist films of the period. It then charts the gradual shift in the 70's and 80's from the Latino stereotypical image to the growth of independent Latino filmmaking and the "crossover" films of the 80's and 90's. 1996. 18 min. Video/C 5109

Latino Voting Behavior.

Explores the increasingly important role Latinos play in the political arena as voters, as political candidates, as activists and the courting of the Latino voting block by politicians. 30 min. Video/C 2632

The Lemon Grove Incident.

Focusing on one of the earliest school desegregation cases, uses dramatizations, archival footage, and recollections of witnesses to examine the response of the Mexican-American community. In English and Spanish with English subtitles. 58 min. Video/C 1295

Cinema Guild catalog description

Media Review Digest (UCB users only)

Lost in Translation: Latinos, Schools and Society

The Latino dropout rate in the United States is 2.5 times higher than that of blacks and 3.5 times than that of whites. Why do so many young Latinos drop out? John Merrow explores the complex answer involving language problems, inadequate resources, lack of opportunities, poverty and the lure of the street. He also examines the future of Latino youth in the United States and the impact of California's Proposition 227, which would discontinue bilingual education. Documentary originally aired on the television program the Merrow Report. 1998. 60 min. Video/C 8977

Low y Cool.

A film by Marianne Dissard. Profiles the Camarados Lowrider Bicycle Club in South Tucson, Arizona which offers an alternative to street gangs for Mexican and Mexican American youth. It includes interviews with youth advocates who work through radio and

other means to keep the kids out of the streets and affirm the cultural identity of the youth and adults of the Mexican American community. 1997. 52 min. Video/C 5579

Lowriders.

Examines the conflicts with community and police in Compton, California, surrounding the low riders and their cruising, culture and car rallies in customized automobiles. 28 min. Video/C 4368

Luis Valdez and El Teatro Campesino.

Valdez is the celebrated founder of the Teatro Campesino, the West Coast theatrical group that has given voice to the struggles of Chicano farm workers. 26 min. Video/C 2872

Luis Valdez, Playwright. [Sound Recording]

Recorded by the Institute of Governmental Studies, University of California, Berkeley, on April 8, 1980, in Room B-2 of the Golden Bear Restaurant in Upper Sproul Plaza, University of California, Berkeley. Luis Valdez, playwright, director and founder of El Teatro Campesino, talks about his experience as a third generation American from Mexican descent. Difference between our images of California and the Californian reality. Question and answer session. Sound/C 1134

Mambo Mouth.

Hispanic American comedian, writer and actor John Leguizamo renders six monologues which illustrate fierce and funny Latin characters: Agamemnon, Loco Louie, Pepe, Manny the Fanny, Angel, and the Crossover King. Videocassette release of 1991 stage production filmed for television. 60 min. Video/C 5135

The Manhatitlan Chronicles

An animated flight of fancy that transposes elements of Mexican culture onto the cityscape of Manhattan. This humorous view of how Mexican and American cultures playfully intertwine, celebrates New York's great ethnic diversity, paying homage to the people who constitute its ever changing population. A film by Felipe Galindo-Feggo. 1999. 7 min. Video/C 9204

Mayan Voices: American lives.

Mayan refugees from Guatemala, escaping political repression at home, have fled to the United States. In the last 10 years, 5,000-6,000 Mayas have settled in a small town of 3500 residents, Indiantown, Fla. Presents a picture of the adjustment problems to a new country and a different culture through interviews with the Indian refugees and other townspeople. 1994. 56 min. Video/C 3623

Memories of Tata.

A film by Sheldon Schiffer. Traces the creation and dissolution of the Adam Morales family. Adam Morales describes his relationships with his wife, his daughters, and with other women. 1993. 51 min. Video/C 5100

Media Review Digest (UCB users only)

Mexican Americans (Multicultural Peoples of North America).

One of a 15 part series which celebrates the heritage of fifteen different cultural groups by tracing the history of their emigration to North America, showing the unique traditions they brought with them, and who they are today. Each volume discusses when and why each group emigrated, where they settled, which occupations they engaged in, and who the important leaders are within each community. 30 min. Video/C 3300

Mexican Tapes: A Chronicle of Life Outside the Law.

Chronicles the life of illegal Mexican immigrants in a small border community near San Diego, California, as seen by an outsider. 108 min. Video/C 1391

Mi Puerto Rico.

Presents a personal journey through Puerto Rico's rich cultural traditions, revealing the remarkable stories of its revolutionaries, abolitionists, poets and politicians, whose struggle for national identity unfolds within the history of relations between Puerto Rico and the United States. Combines interviews, location sequences, poetry and literature and the collages of artist, Juan Sanchez, with rare archival film and photographs to treat viewers to a visual and musical feast. Narrator, Raquel Ortiz. 1996. 90 min. Video/C 4645

Video Librarian

Media Review Digest (UCB users only)

Goodman, Walter. "Freedom on My Mind." (and Mi Puerto Rico/My Puerto Rico) (television program reviews) New York Times v145 (Mon, Jan 15, 1996):B3(N), B6(L), col 1, 9 col in.

Miami-Havana

This video discusses how the relationship between the United States and Cuba has affected Cuban families separated by the political conflict. It includes interviews of children from Cuban families and senior citizens. c1992. 52 min. Video/C 3392

Video Librarian

Miles From the Border.

Describes the changes that have taken place in the last twenty years in an agricultural community north of Los Angeles. A brother and sister describe how they migrated from a rural Mexican village to the town and tell what it is like to live in a world divided between Anglos and Chicanos. 16 min. Video/C 1398

Media Review Digest (UCB users only)

Description from New Day Films catalog

Los Mineros.

Videocassette release from the PBS series, The American Experience. This story, spanning nearly half a century, tells the history of Mexican American miners in Clifton-Morenci, Arizona, and their union's battle for fair labor practices in the copper industry. 60 min. Video/C 1925

Media Review Digest (UCB users only)

The Mission. (Neighborhoods: The Hidden Cities of San Francisco)

Tells the story of San Francisco's Mission District from the time of the Ohlone Indians, through the Gold Rush, the close-knit Irish community of the twenties, the Latin identity of the neighborhood in the sixties, to the mosaic of the contemporary Mission, from its hidden community of day laborers to the vibrant New Bohemia to the raucous sounds of carnival. 60 min. Video/C 4357

PBS (KQED) Mission web site

Mojado Remojado = Mojado Power.

Describes the life of a Mexican undocumented alien in Southern California, his search for work, and the sense of community and power which develops among the undocumented workers as they constantly evade the U.S. Immigration authorities. Video/C 1377

Mountain's Mist & Mexico.

A portrait of Mexican immigration to the Midwest that examines issues of assimilation, class structure, language, and ethics on both sides of the border. 57 min. Video/C 4469

La Musica de la Gente = The Music of the People.

Hispanic folk music as performed today in New Mexico in plazas, dance halls and at state fairs. 28 min. Video/C 2185

La Musica de los Viejos= The Music of the Old Ones.

Songs in Spanish with English translation on screen. 28 min. Video/C 2183

Video Librarian

My House is on Fire.

A film by Rodrigo Dorfman and Ariel Dorfman. Ariel Dorfman's acclaimed play, written in exile in Amsterdam twenty years ago, originally depicted the fear and confusion of two children growing up under the Chilean dictatorship. In this cinematic adaptation, the author and his son have relocated the setting to the American South. Pablo, age 9, and his six-year-old sister, Maria-Victoria, are children of illegal immigrants playing "waiting for the enemy." Seen through the eyes of the young children, this film creates the atmosphere of fear, anxiety, and unknowing that permeate the experience of being "illegal." 1997. 18 min. Video/C 5732

Media Review Digest (UCB users only)

Natives: Immigrant Bashing on the Border.

Documentary on the xenophobia of some Americans living in California along the U.S.-Mexican border. Reacting to the influx of undocumented aliens, who they believe are draining community resources and committing crimes, they are forming activist organizations in an attempt to keep potential immigrants out. 28 min. Video/C 3273

New Audiences for Mexican Music

The first part of the program describes Banda, a popular dance music that originated in Mexico over a century ago and is now sweeping Los Angeles. Banda features wind instruments and drums with modern electronic rhythms. The second part of the program which explains the history of mariachi music, shows performances by the group Campanas de America which mixes mariachi with country music. The third part of the program profiles Tejano music, popularized by the late singer Selena. Contents: La Musica Banda! -- Campanas de America -- Tejano 101. 30 min. Video/C 6139

New Harvest, Old Shame.

Discusses the living conditions of migrant farm workers in the United States. 59 min. Video/C 2434

Media Review Digest (UCB users only)

Video Librarian

ABC-CLIO Video Rating Guide for Libraries

The New Majority: Beyond the melting Pot; a report on California's cultural and racial demographics and how they affect our society.

Part of the UC Berkeley Open Window Series. California's cultural and racial demographics - by K. Russell -- Diversity: Changing the face of politics; election reapportionment - by T. Mock -- Hate crimes - by K. Debro -- Labor unions and the new immigrants - by H. Frieze -- University of California, Berkeley: Multicultural education - by W. Lasola -- The arts - by H. Norman -- English only initiative - by J. McKelvey -- The lives of immigrants - by B. Pimentel -- A look at immigration policy - by F. Langner. Video/C 2010

New World Border

Documents the rise in human rights abuses along the U.S./Mexico border since the implementation of border blockades (Operation Gatekeeper), which have been erected in populated areas throughout the border region during the last decade. Includes interviews with immigrant rights organizers, testimony from immigrants, analysis of "free trade" policies and current efforts to build a vibrant movement for immigrant rights. 2001. 28 min. Video/C 7931

Nuyorican Dream

Follows five years in the life of a New York Puerto Rican family struggling against poverty, drug addiction and incarceration, capturing the emotional immediacy of a family in a free-fall without a social safety net. It also celebrates elements of community life -- solidarity, sharing of resources, cultural citizenship -- which make day-to-day survival possible giving testimony to the central role played by Puerto Rican women in maintaining family and cultural ties. 2000. 82 min. Video/C 7471

California Newsreels catalog description

Oaxacalifornia.

Profiles each member of a middle class Mexican American family living in Fresno, California. Examines their life style, attitudes, cultural traditions, and employment, and follows them as they return for a visit to their ancestral home, Oaxaca, Mexico to join in a religious festival and renew their cultural roots. 58 min. Video/C 4124

Oaxacan Hoops

Shot in the mountains of the Sierra Norte in the state of Oaxaca, Mexico and the inner-city neighborhoods in Los Angeles, this documentary explores the long-standing cultural tradition of basketball among the Oaxacan community. It looks at how the sport has helped many Zapotec Indians living in Los Angeles build community, keep traditions alive and maintain a connection to their villages in Mexico. During the biggest basketball tournament outside of Mexico, the Oaxaca Cup, more than 40 teams compete, most representing a village back home. Produced at the Graduate School of Journalism, UC Berkeley, producer, director, editor, Olga R. Rodriguez. 2003. 20 min. Video/C 9727

La Ofrenda: The Days of the Dead.